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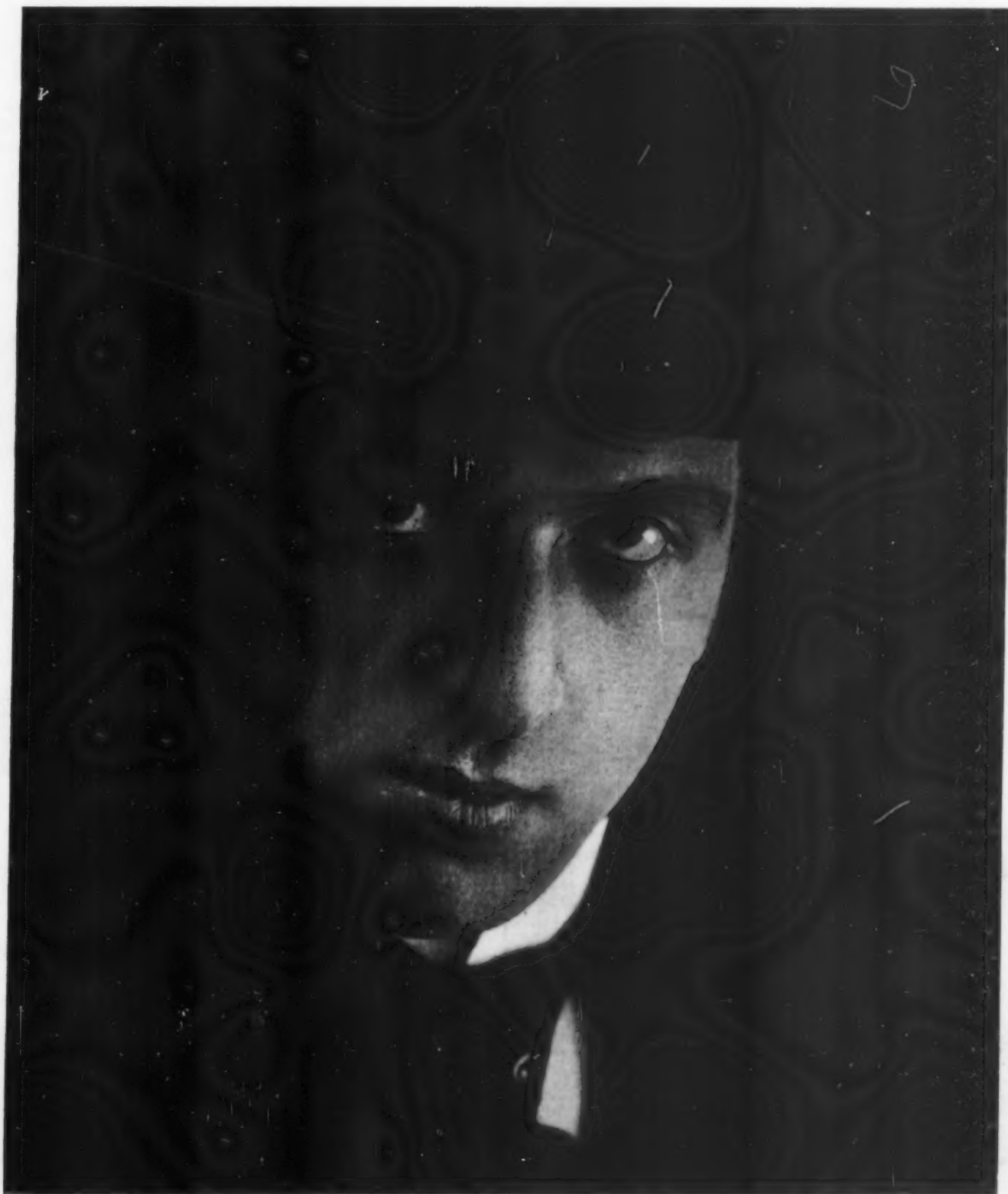


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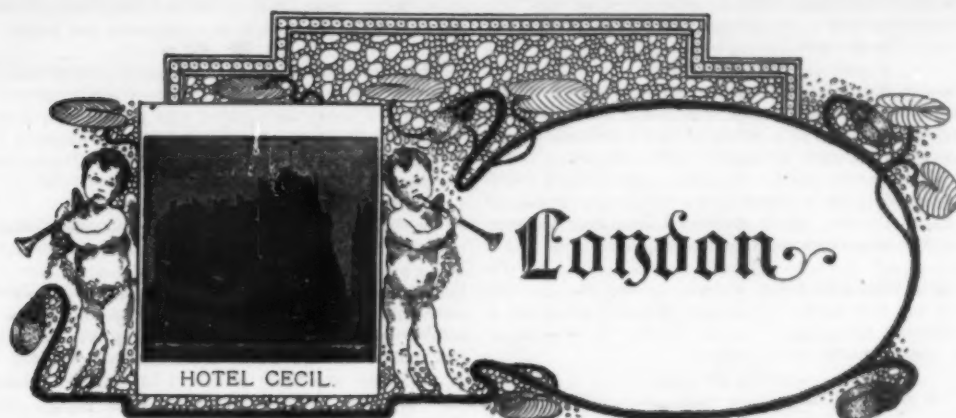
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HOTEL CECIL,
LONDON, November 21, 1906.

Jean Gerárdy gave his only 'cello recital of the season on Wednesday last, with the following program:

Concerto, A minor Saint-Saëns
Sonata Boccherini
Variations Symphoniques Boellmann
Kol Nidrei Bax Bruch
Hungarian Rhapsody (dedicated to Gerárdy) Popp
Aria, Tre Giorni Pergolesi
Abendlied Schumann
Am Springbrunnen Davidoff

The great Belgian 'cellist was in splendid form. The extraordinary intensity and wonderful beauty of his tone, his refined and expressive phrasing and brilliant executive gifts were as conspicuous as ever. The immense Queen's Hall was crowded, the enthusiasm white hot, and the demand for encores insistent; in fact, it was a typical Gerárdy recital.

On Thursday afternoon Harold Bauer gave his second recital of the season at Bechstein Hall. With the exception of Albeniz, the names of the composers in the program were those one expects to find in every piano recital program; but the works selected for performance were the reverse of hackneyed. Schumann was represented by the "Kreisleriana," a work which has not been publicly played in London for years; Bach's toccata in C minor is completely unknown here; and I do not think Schubert's A minor sonata has been heard in London since the late Sir Charles Hallé played it. The "Kreisleriana" was played with that intimate feeling and sympathy which one had the right to expect from such a distinguished exponent of Schumann's music. The Bach toccata is a severe test of the executive and interpretative powers of any pianist. Bauer's performance was technically perfect, the polyphony absolutely clear, and the interpretation generally full of fire and imagination; in fact, it was superb Bach playing. Schubert's A minor sonata is not in the modern pianist's repertory, because it is considered impossible to make it sound effective. However, Bauer's performance on Thursday afternoon must have effectually disposed of that legend. The work simply glowed with life and color, and it was all so spontaneously done, and the music was invested with such freshness and charm, that the interpretative artist seemed to have recreated a masterpiece. Two beautiful and characteristic pieces, "Evocation" and "El Puerto," by Albeniz; Liszt's F minor study and Chopin's nocturne in E and polonaise in F sharp minor were also splendidly played.

Edward Risler intends to play all the piano sonatas of Beethoven in eight recitals during November and December. The works will be played in chronological order, and as they are equally distributed over Beethoven's career, beginning with op. 2 and ending with op. 111, the series will be very interesting as showing the gradual evolution of the master's genius. At the first two concerts of the series, given during the past week, Risler proved that he was well fitted for the task. He is not only in every way a pianist of the first rank; he has the sense of historical perspective, for the sonatas, ranging from op. 2 to op. 10, were played as an artist of that period might have played them. There was no attempt to modernize, but all the same one felt that if the form was that of Mozart and Haydn, the voice was that of an independent genius of infinite potentiality. Indeed, he who heard the third sonata of op. 10, when it was first played over a century ago, might well have said with Virgil: "Major rerum mihi nascitur ordo."

At the Queen's Hall Orchestra symphony concert Ernest Boche's tone poem, "Departure and Shipwreck," the first of four "Episodes from Odysseus' Wanderings" for orchestra, was the most interesting feature of the program. The work was given during the recent season of Promenade Concerts, and with such success that the young composer (born in 1880) was invited to conduct its second performance at Saturday's Symphony concert. A second hearing

confirms the excellent impression received when it was played last summer. Mr. Boche has evidently been strongly influenced by Strauss both in the form in which he has cast his work and the way in which he writes for the orchestra. This, however, is perfectly natural and perfectly legitimate if the composer has something to say on his own account. That is fortunately the case with Mr. Boche, who has much to say which is well worth hearing, and his modern technic allows him to express himself in the musical idiom of the twentieth century. The work was warmly received.

Lady Hallé essayed Brahms' violin concerto with indifferent success, but this is scarcely surprising, as an old lady of sixty-six must be physically capable of overcoming the difficulties of such an arduous work. The program also included Smetana's beautiful symphonic poem, "Vltava"; Schubert's unfinished symphony, and Bach's second Brandenburg concerto for violin, trumpet, flute, oboe and strings. Henry J. Wood was the conductor.



ERNEST BOCHE.

The program of the second concert of the London Symphony Orchestra would certainly have pleased Bilow. Here it is:

Academic Festival Overture Brahms
Sing Ye To the Lord, Eight Part Motet Bach
Choral Symphony Beethoven
Conductor, Dr. Hans Richter.

The chorus was the Sheffield Choir, which had come specially from Yorkshire for the concert, and the soloists in the symphony were Miss Percival Allen, Alice Lakin, John Harrison and Ffrangcon Davies.

The unaccompanied eight part motet is certainly one of the greatest works of the kind in existence. Its wonderful polyphony has a special interest for those who are capable of appreciating its intellectual subtleties, but its emotional appeal is universal. Dr. Coward, the trainer of the choir, conducted a performance which was by no means satisfactory. He tuned the choir sharp before the motet began, presumably in the expectation that they would flatten, but the pitch was maintained, and the result was that the work was sung in B major instead of B flat. There was also no attempt at light and shade, no change of tone color, and, in short, the performance was mechanical and did not do justice to the music. In the symphony, however, Dr. Richter showed what a great conductor can do with such magnificent vocal material. The technical difficulties of the finale did not seem to exist for these wonderful voices, and the singing generally was ideally fine. A great height of de-

votional utterance was reached in the G minor section of the "Andante Maestoso," and the dramatic intensity of the whole movement was remarkable. How the Brahms overture and the orchestral portions of the symphony were played it is surely needless to say when Richter conducts. The concert will not be easily forgotten by those who were fortunate enough to be present. Queen Alexandra and Princess Victoria were present, and the Queen's Hall was so crowded that hundreds had to be refused admission.

Gertrude Peppercorn, the young English pianist, who will make a concert tour in the United States early in 1907, left England last week for a tour in Holland, and on Saturday next will play the Tchaikowsky B flat minor concerto at Amsterdam with the Concertgebouw Orchestra, Mengelberg conducting. On November 8 she played at The Hague, on the 19th at Rotterdam, on the 20th at Amersfoort, today she will play at Dordrecht, tomorrow at Utrecht, and at Middleburg, Rotterdam, Haarlem, Nymegen, and Amsterdam on the 23d, 26th, 27th, 29th and 30th insts.

At the Barr-Phillips chamber concert at Bechstein Hall, on Wednesday last, Lydia Obrée sang "Una voce poco fa," Rossini; "Blackbird's Song," Cyril Scott; an air from "Manon," Massenet, and "Der Lenz," Hindach. Miss Obrée had excellent press notices in the leading London papers.

The following telegram has been received in London respecting Mischa Elman's farewell concert in Berlin: "Concert last night tremendous ovation; audience insisted upon encore after encore; such enthusiasm unknown here."

Mischa Elman arrives in London today and will give his only recital this autumn at Queen's Hall on December 3.

David Bispham sang magnificently at his vocal recital on Monday afternoon. His program was as follows:

O, Ruddier Than the Cherry, Acis and Galatea Handel
Qui s'égare, Magic Flute Mozart
Haidenröslein (Goethe) Schubert
Der Wanderer (von Lubeck) Schubert
Tom, the Rhymer, Old Scotch Ballad Carl Loewe
Erlking (Goethe) Carl Loewe
Wedding Song (Goethe) Carl Loewe
Ihr Bild (Heine) Clara Schumann
Liebst du um Schönheit (Rückert) Clara Schumann
L'heure exquise (Paul Verlaine) Reynaldo Hahn
Danny Deever (Rudyard Kipling) Walter Damrosch
The Witch's Song (Das Hexenlied; Von Wildenbruch), a Recitation to accompany Music, op. 15 Max Schillings

Bispham's recitation of "Von Wildenbruch" was a remarkable feat, and showed that his gifts as an elocutionist are of the highest order. M. C.

LONDON NOTES.

Although Paderewski is not going to America he, is coming to England, and during the months of February and March will play a series of twenty-two concerts in the provinces. As usual, he is to play the Erard piano, which is the one he tours with on this side of the water. That it is in the possibilities that he will play in London during the "season" will be a piece of news of great interest to all music lovers. Just at present he is very busy on a symphony which draws near completion and has engaged his time closely for some months.

A master school for violin, where only the Sevcik method will be taught, has just been opened by Heinrich Dittmar and Floris Emmanuel Ondricek at the Bechstein Studios in Wigmore street. The aim of this school will be the highest development of musical interpretation in connection with a most finished technic. As said before, only the Sevcik method will be used and pupils taken from the beginning. That both Mr. Dittmar and Mr. Ondricek are well fitted for this work is well known. Mr. Dittmar studied for some time with Sevcik, and has entirely adopted that teacher's style of teaching; he has had over twenty years' experience both as a soloist and teacher, and in addition to his studies with Sevcik had as his violin masters Prof. August Kompell (Weimar), Ludwig Strauss (London) and Edward Rappoldi (Dresden). As a soloist Mr. Dittmar received from the critics of Germany, London and the provinces high praise for his playing, but recently he has devoted all his time to teaching, and several of his pupils have made names for themselves in the musical world. Last year his pupil, Lillian Crow, made a successful debut, the brilliance of her technic, fluent execution, unfailing intelligence, clear, even tone, and fine bowing, all coming in for special notice and attention.

Mr. Ondricek, who is the youngest son of that large and very musical family of the same name, first studied with his father, then went to Sevcik and made his debut in Prague, when his teacher presented him with a photograph bearing the inscription: "To my favorite pupil, Floris, in remembrance of his wonderful performance of Paganini's D major concerto with the Sauret cadenza." When only eighteen years of age he played in St. Petersburg at a charity concert that was under the patronage of the Dowager Empress, and afterward was decorated by the Empress with the Marie Feodorowna Order. At this concert he had

twenty-eight recalls, which created quite a sensation. He then made a tour of Austria, Hungary, Germany and Russia. After this tour he returned to Prague, where he has been the chief assistant of Professor Sevcik until coming to London last spring. Professor Sevcik was anxious for Mr. Ondricek to return to take charge of the school at Prague this autumn, but the young artist elected to remain in England and associate himself with Mr. Dittmar.

The Master School will occupy studios at Bechstein Hall, where Mr. Dittmar has been located for some time, and there will be a staff of teachers who are either pupils of Sevcik or Professor Dittmar, as well as of the two principals of the school. Elementary teachers resident in various parts of London will also be employed, and there will be branches of the Master School in Sheffield, Leeds, York and Harrogate.

The school starts under pleasant conditions, and it is anticipated that it will be one of the leading institutions of London.

As was to be expected, the song and piano recital given by Gervase Elwes and Percy Grainger was delightful from beginning to end. Aeolian Hall was crowded with an appreciative audience and the program was enjoyed thoroughly. These two young men are thorough artists in their respective professions, so the combination in one recital was a happy one. Mr. Grainger played the prelude and fugue in A minor by Bach, Beethoven's sonata in D minor, Schumann's "Etudes Symphoniques," a prelude by Chopin and two pieces by Cyril Scott (their first appearance in public). They were named "Sphinx" and "Arabian Dance."

Mr. Elwes introduced five delightful Lincolnshire folk-songs, discovered and noted down by Mr. Grainger, who set them to suitable accompaniments and played them at this recital. Three of these—"Sprig of Thyme," "Gipsy's Wedding Day" and "Six Dukes"—had to be repeated. Mr. Elwes is from Lincolnshire, so the slight dialect necessary was quite correct, of course. The other numbers of this group were "Brigg Fair" and "The White Hare." There was a French group, in which three songs of the eighteenth century, arranged by Weckerlin, had place; also one of Reynaldo Hahn's and "Plaisir d'amour," by Martini. The program ended with a group of Brahms songs, five in number. Mr. Elwes is one of the best known tenors in England and has hosts of friends and admirers, who are always anxious to hear him whenever he appears in public. He has a fine voice that always seems to be in good condition, and his finished style, his careful interpretations and sincere sympathy with a composer make a combination that is very pleasing to the listener.

At her recital last Wednesday Susan Strong was obliged to sing Bach's "Todessehnsucht" twice over, the violin and 'cello obligatos for this, as well as for two of Beethoven's Scottish and Irish songs, being played by Rohan Clensy and R. V. Tabb. Mr. Korbay played the accompaniments.

The Nora Clench Quartet has been very busy all this autumn and has played at Glasgow, Birmingham (in four concerts), Helensburg, Brig-of-Allan, Kelso, Sheffield, Darlington, Wellingboro (two concerts), Oxford and Bialiol, and they will have little leisure before Christmas.

Miss Clench has just taken a house in Hill road, St. John's Wood, where she will reside after the middle of December. In addition to a large drawing room there is a large studio opening from it, so that 100 people can be seated at the musical soirées which Miss Clench intends giving during the coming winter.

At his concert last week A. Sarga included in his program a number of songs of his own composition. "Home,

How It Thrills" was sung by Madame Crossley, "The Dawn of Joy" had to be repeated, and Joseph O'Mara was heard in "Sekah Allah."

Aeolian Hall was given over on Monday to pianists, for in the afternoon Marie Dubois appeared in a fine program, being aided in Mozart's sonata in D for two pianos, by Francis Thomé, the well known French composer.

In the evening Frederick Moore was the soloist, his program including, among other things, a "Minuetto Pomposo" by Carlo Albanesi. Bach, Brahms, Chopin and Mendelssohn were also represented on the program.

Maria Wiesen-Reuter is a young pianist who has just given her first recital in London, obtaining a success in Beethoven's "Moonlight" sonata, Grieg's "Le Printemps" and other numbers of her program.

Last spring a Brahms song recital was given by a well known singer and last week a Brahms piano recital took place, with Howard Jones as the soloist. A large audience testified its enjoyment of the fine interpretations.

Under the patronage of the King and Queen a concert of British works, conducted by their respective composers, was given last week in aid of the Royal Society of Musicians of Great Britain. This organization was founded in 1738, Handel being one of the original members, the list also including the names of Arne, Boyce, Greene, Hayes and Pepusch.

Signor Parisotti was assisted at his recital by his pupil, Mary Crowley, who sang Godard's "Angels Guard Thee" in excellent style.

Rosalind Borowski, who appeared in London about two years ago, has just given a piano recital at Steinway Hall, when she played a variety of pieces—Chopin, Schumann, Haydn, Liszt, Algernon Ashton and Ernest Austin being represented on the program. She also played a sonata by Felix Borowski.

Maud Valerie White, at her recent concert at Portman Rooms, had the assistance as soloists of Lady Maud Warrender, Mrs. George Swinton, Denise Orme, Louise Douste, Jeanne Douste, Gervase Elwes, Dr. Lierhammer, Antonio de Navarre, Marcus Thomson and Dalton Baker. While Miss Douste was singing, the electric light suddenly went out, but she did not falter in the song, nor did Miss White, who was accompanying at the piano, and together they went through the "Pourquoi," as well as "Demain," without any apparent inconvenience.

Theodore Spiering, the well known violinist, has recently published a number of songs, with the German and English text. The first five are "The Blacksmith," "I Lend Unto My Songs No Voice," "Around Thy Window," "Over the Mountain" and "Triumphant Joy." The group is an attractive one. Mr. Spiering has done what is not always the case with violinists who write songs—he has given a fine accompaniment with a resourceful bass. The songs are published by Schlesinger, of Berlin.

Before leaving England for a tour in America Ellen Borwick will give a recitation early in December, when she will recite Dickens' "Christmas Carol," the incidental music being by Noel Johnson.

Last week Horatio Connell sang at a concert in Hull with Sarasate and also at several out of town places. At Madame Marchesi's last week he was heard in a group of

songs, being accompanied by Hubert Bath, who is rapidly making a name for himself as accompanist and pianist.

On December 17 Alice Esty will appear at the Empire, in Leeds, in a new operatic scena written and composed for her, entitled "Betta, the Gypsy." The libretto is by Edward Waltyere and the music by Emilio Pizzi. Madame Esty will have the support of well known artists, a large chorus and orchestra.

The other day at Folkestone an interesting and successful concert was given by Captain Chalk, better known perhaps by his professional name of Arthur Swinburne. One of his numbers was "Mine Enemy," by Olga Rudd, who accompanied in this song. His singing gave proof that his excellent reputation as a teacher of singing was quite justified, and he received a most enthusiastic recall. Miss Palgrave Turner was heard in two of Mrs. Chalk's songs, "I Told My Love to the Roses" and "Scythe Song." Norah Newport, soprano, Marjorie Adam and Herr Jacobs also assisted. Miss Newport sang Gounod's "Ave Maria," the violin obligato being played by Herr Jacobs, who also contributed two of his own compositions, and Miss Adam played some piano solos.

At the concert arranged by Francis Korbay for a charity, Susan Strong, Mrs. van Oostveen, Roland Jackson, Francis Brain, Thomas Quinlan, Irene Penso, Leopold Wagner and Ernest Pitts took part.

Eugenie and Virginia Sassard have returned from the Continent, where they spent the greater part of their holidays in Munich and Paris. In both these places they found some interesting duets, which they will sing for the first time at their recital next week, the first time also that these duets have been given, in public at least, in London. The young singers are frequently heard at the Ballad Concerts, as well as in private drawing rooms, where their duets (of which they make a specialty) are greatly enjoyed.

The bad attack of influenza that Madame Nordica contracted on her arrival in London has not only prevented her appearing as announced, but she has now been obliged to cancel her engagements here and will shortly leave for America. This will be a great disappointment to many in London, who were hoping to hear her sing this autumn.

Sigmund Beel's chief number at his last week's recital was Bach's concerto in E, and there were several numbers by the same composer on the program. Associated with Mr. Beel in Arthur Hinton's suite in D for piano and violin was Katharine Goodson, who is so soon to sail away for her engagement with the Boston Symphony Orchestra in January.

"Shamus O'Brien," Sir Charles Stanford's opera, is to be performed at the Scala Theater next Friday afternoon.

A large audience assembled at Aeolian Hall on Thursday for the morning concert, beginning at 12 o'clock. The opening number of the program was Bach's suite in B minor for flute, with accompaniment of strings, in which Marguerite de Forest Anderson played the flute part with Beatrice Langley, Dorothy Bridson, Cecilia Gates and May Mukle. Later the four last mentioned players were associated with Mathilde Verne in Dvorák's piano quintet, and the Misses Verne also played Schumann's "Andante and Variations" for two pianos.

The London Church Choirs' Association held their annual festival recently in St. Paul's Cathedral, under the

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direction of Walford Davies. Sixty choirs in all took part.

It is proposed that on some day next May an appropriate testimonial shall be given to Charles Santley, who first made his appearance as a public singer on November 19, 1857, almost fifty years ago. The patronage of many members of the royal family has been secured and a large number of ladies and gentlemen have consented to be on the general committee, so it is expected that there will be a large gathering at Albert Hall next spring when the affair takes place.

Bluebell Kean, who is a Londoner, and has acquired all her musical education in England, has been studying composition for the past three years, and last week gave her first concert, when a number of her compositions were brought forward.

Norah Drewett, who is expected to arrive in England early in December, has recently been playing with much success in Switzerland, where her playing of Saint-Saëns' concerto in G minor, and some solo pieces by Chopin provoked much enthusiasm, as did her playing in Zurich of César Franck's "Variations Symphoniques" and solos by Debussy. The German-Swiss press speak highly of her performances. She has been engaged for the third time at one of the Symphony concerts in Lucerne.

Landon Ronald will conduct the orchestra for the three concerts in which Melba will appear, in the provinces just prior to her departure for America. Mr. Ronald, one of the younger conductors, is a busy man in his profession, having little leisure time apart from music. As is well known he has for the past ten years been the court accompanist both for Queen Victoria and for the present King.

The Exeter Choral Society is to have a Diamond Jubilee the coming week, under the direction of Dr. H. J. Edwards and Dr. D. J. Wood. A new oratorio by Dr. Edwards will be sung. The festival is to take place on two days and "Elijah" is down for one with well known soloists.

Mischa Elman, who has been appearing on the Continent with unprecedented success, will give his only recital this season at Queen's Hall, on December 3.

The will of Mrs. Lewis-Hill, who died recently, is of great interest to a number of musicians. Mrs. Lewis-Hill

was devoted to music and always assisted and encouraged both young and old in the profession. She had many personal friends among musicians and has left a bequest of £2,000 (\$10,000) to Sir Alexander Mackenzie. "To my quintet of artists, in recognition of many happy evenings of music," the following sums are given: Benno Schönberger, £1,000 and a life annuity of £300; Tivador Nachez, £2,000 and a "Strad"; William H. Squire, £1,000 and a 'cello; Marie Roze, £3,000; Mr. Hobday, £500 and a viola; to Sir Alexander Mackenzie, "my finest Strad violin, which is valued at £1,500," for the use of the "Ada Lewis" scholars, at the discretion of the president; to the Royal Academy of Music, certain pianos and stringed instruments, a 'cello and Steinway grand for "special occasions"; £5,000 is left to the Royal Society of Musicians.

A. T. KING.

Music in St. Paul.

St. Paul, Minn., November 28, 1906.

The opening concert of the St. Paul Choral Club on Tuesday evening, November 20, was an event of scarcely less importance to music lovers here than the debut of the new Symphony Orchestra a fortnight earlier. Chevalier Emanuel, the new director, had already demonstrated his ability to handle the orchestral forces effectively, but he had yet to show whether he could deal equally well with a somewhat ill balanced, largely augmented chorus, containing much new raw material. It was said that he had already won the respect and liking of the chorus itself, but would he satisfy a critical audience in so exacting a work as the Berlioz "Damnation of Faust"? The favorable and unanimous verdict of the press the next day evidently voiced the feeling of the large audience that nearly filled the People's Church. Mr. Emanuel is a successful drillmaster and handles his choral forces ably. In attack, precision and tone quality there was little to criticize in the chorus of 250 voices. The new Symphony Orchestra showed itself especially strong in its string and woodwind choirs, and except in a few vocal accompaniments sustained the high reputation previously won.

Of the soloists, Herbert Witherspoon easily carried off first honors. Never has the splendid artistry of this great singer been more fully displayed. The Mephisto of Berlioz stood out upon the canvas the central figure, as intended. Edward Johnson, the Faust, and Marie Zimmerman, as Maguerite, filled their parts acceptably. In the Brander song Francis Rosenthal aroused hearty applause.

Monsieur Onet's pupils' recital on November 15 at Rau-

denbush Hall afforded an exceptionally interesting evening to a large audience. A well selected program of French, Italian, German and English arias and songs introduced several young women, who indicated marked natural talent and good training. Francis Rosenthal, the basso, the artist pupil, exhibited marked growth, temperament and excellent enunciation. M. Onet has had long experience as an opera singer and many years of study abroad.

The second popular concert of the new Symphony Orchestra attracted a large audience Sunday, November 25. The offerings included the "Tannhäuser" overture, the ballet music from "Feramors," the "Peer Gynt Suite," the "Hebrides" overture, by Mendelssohn, and the Tchaikowsky andante for strings. The assisting singer, Inez von Encke, sang an aria from "Lucia" and a group of Swedish songs by Mr. Emanuel, with the composer at the piano, with authority and charm.

Leopold Winkler in Nashville.

Nashville, Tenn., November 26, 1906.

Leopold Winkler, the pianist, from New York, gave a recital at the Opera House in the series of great artists which Nashville will hear this winter. Mr. Winkler is undoubtedly a pianist who is thoroughly imbued with his art. His technic is clear and flawless, his touch velvety, and he is wholly devoid of mannerisms. The audience, which was made up largely of students from all schools and seminaries, greatly appreciated his playing. The program included the Beethoven sonata in F minor, op. 37; a group of compositions by Mendelssohn, a group of Chopin numbers, and numbers by Schumann, Henselt, Joseffy and Liszt, and the Schubert-Tausig "Marche Militaire."

The Nashville Artists' Course will include concerts by the Olive Mead String Quartet, and Kitty Chestham, on December 11; Edwin Baxter Perry, pianist and lecturer, January 17; Karl Griener, 'cellist, and Elizabeth Griener, soprano, December 31; Gertrude Peppercorn, pianist, March 11; George Hamlin, tenor, March 28, and Arthur Hartmann, violinist, April 9.

The Nashville Conservatory of Music, C. J. Schubert, director, will give an ensemble concert the latter part of January.

Reger's G major "Serenade" was well received at Sondershausen.

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VIENNA.

VIENNA, KOCHGASSE 9, November 10, 1906.

August Pierret, from Paris, the first pianist of the new season, performed in the Music Verein Hall on November 3. The program was interesting and delightfully unusual, more than half being devoted to the French—Saint-Saëns, Debussy, Chabrier and César Franck. Pierret is a romanticist, possessing spirit and the sweet singing tone, but his technic is inadequate. His rendition of the Beethoven G major concerto was weak and lacked in repose. For this the Saint-Saëns concerto, op. 44, somewhat compensated. Pierret was at his best in the Saint-Saëns concerto, the Debussy toccata and César Franck's "Symphonic Variations." Concerning this last work, Leschetizky at his last class spoke enthusiastically of it, and deplored that it was so seldom performed.

The director of the Imperial Conservatory, Dr. Richard von Perger, will resign at the end of this school season. He will be succeeded by Wilhelm Bopp, the director of the High School of Music in Mannheim.

Dr. von Perger has governed in the conservatory six years, and has maintained the high standards for which the school has been noted. Although very much of a musician, von Perger also understands business, and has directed in a businesslike manner, which may be the reason for the adverse criticism of which he has been the recipient. Epstein left him, as did lately Henry Melcer. Perger made a meritorious departure, though, from the ways of the old school in inviting Emil Sauer five years ago to found a class for the development of pianists, the "Meisterschule." Dr. von Perger has also raised the business status of the school, also the tuition fees, and decreased the number of annual free scholarships. Sauer will sever his connection with the school next year. In their four recitals last year his pupils showed remarkable talent, good technic, and were a credit to their teacher.

But, with all this good work, there is and has been lacking that inspiration to the numerous students of the school that would have been supplied by having as director a

musician, a Rosenthal, a Sauer, a Goldmark. The school has produced no pupil of note in years. It is well known here that Brahms wished the directorship. The school today is one of the very best in all Europe, but it would have attained extraordinary prestige had Brahms been allowed to inspire, discover and develop a few talents among the thousands of pupils.

Von Perger's successor is also a business man, noted for his administration of musical schools. He founded and is now the director of the High School of Music in Mannheim. The press is opposed to the appointment of a German as head of an Austrian school.

Last Monday evening Lilli Lehmann sang to a crowded house. She appeared last season at the Opera in "Fidelio," "La Traviata" and "Norma," but in the song recital Madame Lehmann was at her happiest. And as the audience was enthusiastic and responsive, the evening was an enjoyable one for all. First came the Beethoven songs, "Die Trommel gerühret," "Freudvoll und Leidvoll" and "Ade-laide." In these, as in the Robert Franz and the Schubert songs, Mme. Lehmann's voice was most fresh and full. After the melancholy "Aus meinen grossen Schmerzen," by Franz, she sang his winning "Liebchen ist da," then the dramatic "Verlass mich nicht" and "Im Herbst," and the gay "Rosmarin." The Schubert songs were the "Gretchen," "Du bist die Ruh," "Auf dem Wasserzungen" and the "Erlkönig." Not one song was out of place, and the variety and contrasts were delightful.

Anton Bruckner, born in Ansfelden, in Austria, died in Vienna in 1896 at the age of seventy-two. He was one of the first disciples of Wagner. On All Saints' Day, when Vienna honors its dead, Bruckner's monument in the City Park was bedecked with large wreaths, to which were attached strips of silk covered with affectionate inscriptions.

On October 28 the Philharmonic performed Bruckner's eighth symphony, which was repeated, together with the adagio of the seventh symphony, by the Concert Verein

Orchestra under Ferdinand Löwe on October 31. On November 7, Franz Schalk conducted the third symphony and the F minor Mass for the Music Friends' Society.

Bruckner himself conducted his second symphony in 1876, and his third in 1877, for the Music Friends' Society, which did not hear another Bruckner work until after ten years, when Hans Richter conducted the "Te Deum." The Concert Verein has performed Bruckner symphonies at twenty-four of its concerts since 1900, the ninth eight times and the fourth four times.

M. MARVIN GRODZINSKY.

THE VIENNA CONCERT WEEK.

November 3—August Pierret, Bösendorfersaal.
November 5—Lilli Lehmann, Music Verein Hall.
November 5—Willy Burmeister, Bösendorfer.
November 6—Lilly Dorn-Langstein, Liederabend, Bösendorfer.
November 7—Else Schünemann, Liederabend, Bösendorfer.
November 8—Maikki Jännefelt, Liederabend, Bösendorfer.
November 9—Brüsseler Quartet, Bösendorfer.
November 10—Franz Ondricek, Henryk Melcer, Brahms Abend, Bösendorfer.

Germaine Schnitzer's New York Debut.

Germaine Schnitzer's New York debut will be made at Mendelssohn Hall on the afternoon of December 18, and the event is awaited with unusual interest. The youthful Austrian pianist arrived from Europe last week ready for the tour that she is to make under Loudon Charlton's direction, and her engagements will keep her busy until late in the spring. The following, from the Monde Musical, of Paris, will suggest the impression that Mlle. Schnitzer's playing has created abroad:

Miss Schnitzer has a technique which permits her to overcome all difficulties. Her touch is not that of a young girl, but rather of a man. The young pianist has a deep musical comprehension. At every movement she produces the most unexpected sensations, through her singular and exquisite variation. The agitation and tumultuous movement of Schumann's sonata, a ballad and the etudes of Chopin, and the benediction by Liszt, permitted her to show her rare and extraordinary personality. "April Storms," by Sauer, and the "Military March," by Schulberg, were played by the great pianist with rare intensity of expression.

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GOOD MUSIC HEARD IN PITTSBURG.

PITTSBURG, Pa., November 28, 1906.

At the last pair of concerts by the Pittsburgh Symphony Orchestra, November 16 and 17, the list of works embraced the "Eroica" symphony of Beethoven, the Strauss tone poem, "Don Juan"; the "Carnival" overture, by Berlioz, and an aria from "Rigoletto," and a group of French songs. The assisting singer was Bessie Abbott, of the Metropolitan Opera House, New York. The prima donna, the conductor, and the players in the orchestra covered themselves with glory.

Fannie Bloomfield-Zeisler will be the soloist at the next set of concerts, with the Pittsburgh Orchestra, on December 7 and 8. The orchestra, with Mr. Paur, or now making a brief tour through the Central West.

Advanced pupils in the piano department of the Carter Conservatory of Music gave a program at the concert on November 20. The players were Janet Whyte, Edna Geyer, Olive May Cotton, Jean Cochrane, Theodore Fischer, Carrie Boote, Myrtle Speer, Harry Wolf and Russell Warner. The young performers were assisted by Bertha Gross, a post-graduate.

Singers and performers of the Pittsburgh Conservatory of Music united in the last concert in the People's Course, at the East End Carnegie Hall. Those who participated included: Martha Groff and Elizabeth Connell, pianists; Nettie McIlroy, Katherine McGonnel and Marguerite Meyers, violinists; W. G. Armstrong, baritone, and Mrs. W. G. Armstrong, accompanist.

A. D. Jordan, of London, Canada, made a fine impression as the performer at the organ concerts in the Pittsburgh Carnegie Hall, on November 17 and 18.

During the season the Tuesday Musical Club will give one concert each month for the wards of some charitable or philanthropic institution. The first in the series, on November 22, at the Newsboys' Home, on Grant street, enlisted the artistic support of Emma Porter Makinson and Margaret Milliken, sopranos; Mrs. John Liggett, Jr., soprano and pianist, and Mrs. Frederick Steele, contralto.

The Mendelssohn Trio, of Pittsburgh, consisting of Franz Kohler, violinist; Fritz Goerner, cellist, and Carl Bern-

thaler, pianist, assisted by John R. Roberts, baritone, played and sang for the students of St. Vincent's College, a fortnight ago.

Pupils of the vocal teacher, W. Yeatman Griffith, entertained their friends at the last musicale, at 827 Maryland avenue. The singers were Eleanor Olive, Edith C. Carr, Marion Falen, Nellie Urmson, Edward Shively, Howard J. White, James Cuyler Black and Robert Schnicke. The accompaniments were played by Florence Brown and Mrs. Griffith.

Musin Soiree in Brussels.

The following criticisms from two of the Brussels newspapers refer to a musical soiree at which Ovide Musin appeared, both as lecturer and violin recitalist:

The master violinist, Ovide Musin, gave us a beautiful soiree, musical and literary. He delivered his lecture recital before a large and cultured audience. In his "History of the Violin," all the points were examined and brought out with clearness, simplicity and elegance by this remarkable speaker. Then by his magic bow, he made live again the composers of different epochs, and as an example of modern violin music, he played "Words from the Heart," a charming melody by Radoux, arranged, developed and ornamented by Musin himself in a ravishing manner. All the selections were played and imprinted with Musin's own grand personality, and it is superfluous to mention the interest and enthusiasm aroused by these musical demonstrations. Madame Musin, an American cantatrice, who lent her services, was also a great element of success in this charming soiree, for, gifted with a voice pure as crystal, sweet as well as strong, she showed at the same time fine qualities of interpretation in the Giardini aria, which she rendered with simplicity and charm. In the aria by Haydn, which few singers dare attempt, we admired the remarkable virtuosity with which she surmounted the technical difficulties, giving those passages with a brio and ease surprising. Naturally, Mr. and Mrs. Musin were warmly applauded, and the audience left this artistic feast with regret.—Mons Journal, November 3, 1906 (Translation).

Ovide Musin gave us his fine lecture recital on the "History of the Violin" (of which the press gave detailed accounts last winter), and this master of the violin obtained as great a success here as in other cities. Although we had stated the interest excited by hearing the fine ensemble playing of Musin's prize class of Liege, still we esteem ourselves even more favored in hearing the different selections played by the master himself with all the remarkable talent which has made him famous since I first heard him in Ostend in 1875, where he preceded Ysaye as solo violinist of the Kursaal Orchestra. One cannot imagine the beauty of tone and excessive finesse of bowing, nor the masterly manner of interpreting the works of such varied styles. The audience feasted him, and also Madame Musin, an American singer of serious and real talent, who was heard in two classic arias, which she rendered in perfect style, doing full justice to the technical difficulties and showing great sweetness and

elasticity of tone. The audience associated her largely in the ovations showered upon her husband.—Translation from the Federation Artistique, Brussels, November 11, 1906.

Brief Concert Reports from Atlanta.

ATLANTA, Ga., November 28, 1906.

Oscar Seagle, the famous baritone, was heard at a recital on the evening of November 20 at Wesley Memorial Tabernacle. The singer was received with enthusiasm, and had assisting him Mr. Barnhardt, violinist, and Augusta Bates, accompanist.

The Siemens-Giles Concert Company visited Atlanta and afforded subscribers in the series of entertainments arranged by the Atlanta Lecture Association an interesting musical evening at the Grand Opera House, on November 22. Leon Kronfeldt, tenor, assisted the visitors.

The program at the recent musicale at the residence of Mr. Perry was given by Mrs. George Stewart, Mrs. Wynne, Miss Cramer, Miss Hunnicutt, Mr. Hunter, Mr. Davis and Mr. Mueller.

Anna E. Hunt, violin; Robert D. Armour, tenor, and Kurt Mueller, pianist, united in the last faculty concert at the Klindworth Conservatory of Music, on November 23. The pianist played a prelude and fugue by Sgambati, the "Moonlight" sonata of Beethoven, and the piano part in the Grieg sonata, op. 8, for violin and piano. The violinist of the evening performed an "Elegie" by Ernst. The tenor was heard in songs by Brahms, Liszt, Von Fielitz and Hugo Kaun.

Madame Von Meyerinck Has Many Pupils.

Anna von Meyerinck, the San Francisco vocal teacher, is gradually winning back some of the fortune lost in the earthquake of last April. Mme. von Meyerinck teaches three days a week at the recital hall formerly connected with her School of Music in San Francisco. One day in the week Mme. von Meyerinck is at the Snell Seminary for Girls, in Berkeley. Altogether she has thirty-four pupils, a remarkable record, considering what the people at the Golden Gate have suffered during the past seven months. Mme. von Meyerinck resides at Larkspur, in Marion County, about 12 miles from San Francisco.

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SYRACUSE.

SYRACUSE, N. Y., November 29, 1906.

The second concert of the Syracuse Orchestra will be given in January. What now remains is to make a strong effort to secure a guarantee fund which will make it possible for the orchestra to give at least three symphony concerts next season. The Morning Musicals should at once take steps, while the present success is fresh in mind, to secure the necessary funds. In Milwaukee the city has made a large appropriation. Syracuse could afford to do likewise.

The organ recital of Henry Leonard Vibbard at Crouse College, Tuesday, made a fitting sequence to the concert of the previous evening. Professor Vibbard presented an artistically arranged program in an artistic manner. In reviewing one of this organist's recitals one forgets the means in the contemplation of the ends. An ardent devotee to his instrument and a musician of maturity and long experience, he makes every note have meaning and charm. The individuality evident in each phrase marks Professor Vibbard as a purely subjective player.

Few organists would attempt putting on their programs in this city a work of the length and scope of the "Sonata on the Ninety-fourth Psalm," by Reubke. The prolonged applause which greeted the number testified in a conclusive manner to the ability of the performer. The great range of color, manner of development and the technic shown in its execution made this work in the hands of Professor Vibbard a great symphony. His treatment of it was thoroughly orchestral. Rarely has such masterful playing been heard in this city. The other numbers were also well played, but they were a bit overshadowed by the Reubke number. A new song, still in manuscript, by Albert K. Mack, was sung by Irene Hichborn Foster, soprano. Mr. Mack has called the work "The Song of the Shulamite." Much talent and some very good ideas are shown in the song. It will prove an effective number for sopranos in recital work. Miss Foster showed herself to be a capable vocalist in this and in a group of songs later in the evening. Since coming to Syracuse her voice has taken on a new beauty and smoothness.

Good news was given out on Tuesday evening by the directors of the Music Festival Association. Walter Damrosch and the New York Symphony Orchestra and Madame Sembrich have already been engaged for the 1907

festival. The probable dates are May 6, 7 and 8. Saint-Saëns' "Samson and Delilah" and the "Stabat Mater" are among the works to be sung. A symphony concert and a concert devoted to the works of Wagner will also be features. Director Ward is busy rehearsing the chorus, which now numbers 250 voices.

December 27 the Music Festival Chorus, under Tom Ward, and the Syracuse Symphony Orchestra, with Conductor Becker as concertmaster, will give "The Messiah" at the Wieting Opera House. The quartet engaged is composed of Alice Merritt Cochran, Adah Campbell Hussey, William E. Wagner and John L. Knowles.

The George W. Clark Music House has inaugurated a series of fortnightly complimentary recitals to be given during the winter. The program Wednesday evening was given by Louis Angeloty, violinist; Mabel La Favor, contralto, and Samuel J. Betts, Jr., pianist. Mr. Angeloty is a Hungarian, and comes to this country with an excellent European record. His technic is brilliant and his interpretations reveal much taste, but his tone seemed hard. Miss La Favor has a powerful contralto voice of good timbre, which she uses with much skill. She sang several dainty songs in a charming manner. The possibilities of the piano-player were shown to excellent advantage by Mr. Betts.

Among the Syracusans who went to Auburn Tuesday night to attend the concert given there by the Pittsburg Orchestra were Mr. and Mrs. Reginald Bulley, Richard Grant Calthrop, Professor and Mrs. Berwald, Professor and Mrs. Vibbard, Louis R. Phillips, Frank Adams, Mr. and Mrs. Albert I. Mack, Frank Hall, Mrs. C. W. A. Ball and De Forest Settle.

Harry Leonard Vibbard has been invited to give an organ recital on the Pan-American organ at Buffalo some time in January.

Mrs. Aurin Moody Chase arranged the third program of the Morning Musicals, which included a trio by Schumann for piano, violin and cello, played by Dr. George A. Parker and Mr. and Mrs. Chase. Mrs. Griffin Lewis sang the familiar aria from "Orpheus and Eurydice," displaying a voice of genuine contralto timbre, with good method and intelligence. The Haydn Quartet, in D major, performed

by Maude Jones, Frederick A. Sanders and Mr. and Mrs. Chase, completed the offerings of a delightful concert.

H. Morton Adkins is to be heard at a song recital in Crouse Hall next Tuesday evening. This will be Mr. Adkins' first appearance in Syracuse since he returned from his studies with Savage, in New York.

Herbert Witherspoon's recital, under the auspices of the Morning Musicals, has been set for March 12.

Programs and notes for this column must reach me before Thursday noon preceding publication. They should be sent to 310 Noxon street, or telephone 3280. Single copies of THE MUSICAL COURIER can be obtained at Clark's Music House.

FREDERICK V. BRUNS.

Boston Critics Admire Szumowska.

"Antoinette Szumowska's work is particularly enjoyable in compositions of a gentle and romantic nature," says the Boston Globe of November 18, commenting upon the pianist's appearance with the Boston Symphony Orchestra. "She played the concerto with all the grace, finger dexterity and tonal beauty which has always characterized her interpretations." The Globe goes on to say:

In the muted string accompaniment of the second movement the perfect accord of piano and orchestra made the adagio specially interesting, the crisp staccato ornamentations by the solo instrument calling for high commendation. In the finale Mme. Szumowska's work was brilliant, the runs and arpeggios were executed clearly and rapidly, and only in the more vigorous passages did this popular artist show lack of power to properly set forth the composer's ideas. Her greeting was very cordial, and at the close of her performance the applause was spontaneous and long continued.

Schumann-Heink's Farewell Song Program.

The New York admirers of Mme. Schumann-Heink will crowd Carnegie Hall next Sunday afternoon, December 9, to hear the famous singer in her last song recital previous to her reappearance in opera at the Metropolitan Opera House. On Sunday the contralto will sing the six Hungarian Gypsy songs by Brahms, which have not been heard in New York in recent years. Her list will also include gems from the songs of Schubert, Schumann and Franz, and by universal request Mme. Schumann-Heink will add the aria "But the Lord is Mindful," from "St. Paul," and the "Brindisi," from "Lucretia Borgia."

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Hamlet.

Hamlet was a young man with an impressionable nature. His deceased father, late King of Denmark, appeared in a vision to tell Hamlet a chapter of family history—that Hamlet's uncle had killed the father in order to marry the widowed Queen and be crowned King himself. This information proclaimed by the father's ghost sent the boy wild and he resolved to avenge the family honor.

Of course, the thing for any member of a family to do is to close the eye and the tongue upon skeletons and get away from the place as fast as possible. Each person is individual in this world. What others do is nobody's business. But this young man just hung around and whined and howled, and made everybody miserable.

For instance, once at a family dinner he disturbed the entire company by having a scene of the murder enacted in order to test the innocence of the folks present. The step-father did, in fact, show signs of trepidation. Who would not under the circumstances?

Worse still, Hamlet shunned his best girl. She, poor thing, not comprehending this treatment, went and drowned herself. He then killed the new papa, and would have despatched the mother also, but for the intervention of the good old ghost, who pleaded mercy for her.

The soliloquies of this meddlesome young man, filled with rage at what was none of his business whatever, form a large part of the interest of the play. Also the plaintive love of the girl, Ophelia.

ARTHUR ARGIEWICZ IN LONDON.

Arthur Argiewicz, a Kreisler pupil, gave a London recital on October 26. Appended are some of the press notices:

We are not often allowed to forget the fact of a first appearance or that the concerto played is by Vieuxtemps, and not great music, or that it is accompanied by the piano in place of the orchestra; but all this and more, even the fact that the violinist is a brilliant executant, we could forget when listening to Mr. Argiewicz on Friday afternoon. For as he played Vieuxtemps' second concerto in F sharp minor with his master, Mr. Kreisler, at the piano, we had to realize that a performance of wonderfully unified expression was in progress. It might be supposed that the master completely dominated the interpretation, but this would be unfair to the pupil. If Mr. Kreisler has imparted to his pupil everything that a master may, only one of great original endowments could respond to the training as Mr. Argiewicz has done. His severe and rigorous interpretation of Bach's fugue in A minor, for violin alone, was sufficient guarantee that he has independence of thought and judgment. As they played together, however, this single aim was the most impressive characteristic of the concert. It was further illustrated in three of the best known of the Brahms-Joachim Hungarian dances and several other pieces. The eloquence of his phrasing, the purity of his tone, and his broad understanding of each composition which he played mark him as already an artist who commands attention.—Times, October 29, 1906.

Arthur Argiewicz may at once be congratulated upon the success of his first appearance. As Kreisler's name was not even on the bills or program, the new violinist may be said to have made a favorable impression in the most artistic and legitimate manner. There was no "booming," and no large hall or orchestra to act as background, merely himself, his fiddle, his art, and, of course, his mentor. Mr. Argiewicz opened his program with Vieuxtemps' concerto in F sharp minor, which at once showed how well he had absorbed the artistic principles and style of his master; while a natural facility, temperament, and a fine sense of tone graduation were easily discernible. He scored still more with a thoroughly musicianly presentation of Bach's fugue in A minor, for violin alone, although undoubtedly his finest efforts were the Hungarian dances of Brahms, which brought him much deserved applause. Mr. Argiewicz may rightly expect a very successful career. Herr Kreisler accompanied from memory throughout in a most brilliant and tactful manner.—Standard, October 27, 1906.

Mr. Argiewicz reproduces many of the characteristics of his famous teacher, among them being breadth of tone and style, and of executive facility. These found ample scope in the concerto of Henri Vieuxtemps, in F sharp minor, a work representing a mode of music of immense service in the class room, from which it but rarely emerges. It suited the methods of the recitalist very well. His playing generally is of heavier school, and in the Fugue in A minor of Bach, for violin alone, and in three of the Brahms-Joachim Hungarian dances it found congenial ground. The audience was large and cordial.—Morning Post, October 27, 1906.

Arthur Argiewicz has now attained considerable mastery over his instrument, from which he draws a bright and sonorous tone. He played the second concerto of Vieuxtemps, and Bach's fugue in A minor with sureness of aim, intelligent and tasteful phrasing and spirit, and added to these desirable qualities much charm of tone in three Hungarian dances by Brahms-Joachim, and still more in pieces by Gluck, Kontski and Paganini.—Tribune, October 27, 1906.

At the Bechstein Hall, Arthur Argiewicz gave his first recital

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yesterday afternoon, and made a good impression. His technique is fluent, and he gave excellent interpretations of Vieuxtemps' F sharp minor concerto, Bach's fugue in A minor, three of the Brahms-Joachim dances, and pieces by Gluck, Kontski and Paganini.—Daily News, October 27, 1906.

M. Argiewicz is well worth hearing, for he has brilliancy, enthusiasm and tenderness to recommend him; and remembering who was his instructor, it is scarcely necessary to say that his technical equipment is perfect. The thorough understanding between master and pupil was unmistakable, adding much to the enjoyment of the performance. The program, concise and well contrasted, consisted of a concerto by Vieuxtemps. Bach's unaccompanied fugue in A minor, three of the most familiar Hungarian dances, which went with splendid dash and freedom, an expressive melody by Gluck, a mazurka by Kontski, which served to prove how exhilarating even a trifle may become in capable hands, and a caprice of Paganini. M. Kreisler has trained his musical memory beyond the range of violin solos, for he accompanied without music. Mr. Argiewicz's reception was most cordial, but no encores were conceded till the end, when an extra piece was given.—Musical News, November 3, 1906.

The great progress he has made in his art was most satisfactorily shown in a performance of Vieuxtemps' second concerto (in F sharp minor) with which Argiewicz commenced the afternoon, and the several movements of which he interpreted with much artistic perception, executive facility and brightness of tone. The violinist also gave a fine performance of Bach's fugue in A minor, for violin alone, played three of the Brahms-Joachim Hungarian dances with much spirit and certainty, and was likewise heard in a melody by Gluck, a mazurka by De Kontski, and in a brilliant performance of Paganini's twenty-fourth caprice, his masterly rendering of the last named item resulting in a demand for an encore piece, which was duly conceded.—Queen, November 3, 1906.

M. Argiewicz's interpretation of Vieuxtemps' concerto, No. 2, in F sharp minor, bore witness to excellent teaching and musical intelligence. The subsequent rendering of Bach's fugue in A minor, for violin alone, I should describe as a determined piece of playing and a fine exhibition of technique—it commanded attention.—Referee, October 28, 1906.

Mr. Argiewicz is an enviable young man; it is not everybody that can boast that at his London debut he was accompanied by Herr Kreisler. Moreover, Mr. Argiewicz is fortunate in having been taught—or at any rate having his education completed—by Herr Kreisler. The result shows that Herr Kreisler has the gift—which not all great artists possess—of imparting a great deal of his style. M. Argiewicz certainly has acquired a good many of his teacher's qualities, and certainly has very great gifts of his own. He plays with distinction of phrasing and a full round tone, and has very agile technique. He plays with a combination of impulse and refinement which is certainly attractive, and the model for which is not far to seek. Mr. Argiewicz's program consisted of the F sharp minor concerto of Vieuxtemps, which he played brilliantly and with romantic feeling, and Bach's fugue in A minor, in which

the breadth of his style and musicianship were excellent. In the Hungarian dances of the Brahms-Joachim series he quite moved his hearers to enthusiasm. He should have a successful career.—Star, October 27, 1906.

With such a master one expected no ordinary pupil, and one was not disappointed. The new violinist possesses talents of the highest order. His tone is pure and rich, his intonation perfect, and to a natural artistic temperament he adds a taking style which he has manifestly caught from his master.—Daily Express, October 27, 1906.

Gabrilowitsch in Colorado Springs.

COLORADO SPRINGS, Col., November 26, 1906.

Musicians are looking forward with great expectations to the recital which Gabrilowitsch will give in Colorado Springs tomorrow night. Other good concerts are being planned, and more visits by world famous artists are promised.

Violin pupils of Josephine Trott played at an interesting concert earlier in the month at Grace Church Parish House. The young performers included Van Dyne Howbert, Arthur Chase, Alice Van Diest, Harriet Weiffenbach, Ettie Shapiro, Helen Engel and Elizabeth Slaughter.

French music engaged the attention of the members of the Colorado Springs Musical Club at the last meeting. Miss Gashwiler played the Chaminade "Concertstück," with Mr. Schmidt at the second piano; Mrs. Tucker sang songs by César Franck, Saint-Saëns and an aria from Charpentier's "Louise." Mr. Jessop performed organ numbers by Widor and Guilmant. Mrs. Soutter, Miss Trott and Mrs. Carpenter played duets for two violins with piano accompaniments. Mrs. Seldomridge gave a five minutes' discussion of the program.

Mehan Pupil Makes Hit in Opera.

Evelyn Kellogg, of Hartford, Conn. (known on the stage as Evelyn Francis), formerly a pupil of Mr. and Mrs. John Denis Mehan and now an understudy of Fritz Scheff, had an opportunity to substitute for Miss Scheff at a performance of "Mlle. Modiste" in Philadelphia last Saturday afternoon, and made a pronounced hit. She was received with enthusiasm, repeatedly encores, and called before the curtain.

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FROM THE NATIONAL CAPITAL.

WASHINGTON, D. C., November 30, 1906.

Washington had a musical festival last week, albeit a colored one. Coleridge-Taylor has conducted the choral society of that name in two concerts, and a selected number from the Philadelphia Symphony Orchestra have accompanied them. His "Quadroon Girl" and "The Atonement" were given on the evening of November 21, and "Hiawatha" on November 23. The soloists were Mrs. Skeene-Mitchell, soprano; Harry T. Burleigh, baritone, and George Holt, tenor. The greatest interest was centered in "Hiawatha," though it has been given numerous times in Washington; yet the richness of its melody and perfect suitability of music to words ever wins for it new admirers, and here, in red hot Dixie land, the curious spectacle of black and white crowded together into pews met the astonished eye—until the ear, ravished by the beautiful combination of the rich, mellow voices in perfect orchestral setting, claimed all attention and brought forth an ovation to Coleridge-Taylor to which he solemnly responded. Indeed, a characteristic part of the man seems to be his extreme modesty. When he was recalled and the applause did not cease, he held up his hand for silence and seemed annoyed when it was not forthcoming. His wielding of the baton is quiet, reserved and strong—reminding one not a little of Nikisch. Burleigh sang with his accustomed vigor and clearness. His voice was never better. Mrs. Mitchell has a remarkably high voice, but both she and Mr. Holt are lacking in perfect control—a fault which training will eliminate.

After an absence of twelve years, Ellen Beach Yaw once more delighted a Washington audience with not only her phenomenal high notes, but some middle ones as well. Her voice has developed in singing quality and delivery, having, however, lost nothing of its old time flexibility or lightness. She was best in her coloratura selections—notably the song from the mad scene in "Lucia," in which she interpolated runs and trills seemingly at a moment's notice, but, as she confessed later, of Marchesi's making. Her high F was reached with the same ease other sopranos experience with C. Indeed, her representative claims E flat above the upper register for her! With such ethereal soarings shall a poor cave dweller doubt?

Other selections were the "Bell Song," from Lakme," and the aria, "Thou Brilliant Bird," by David. Especially pleasing was the "Laughing Song," by Auber, given as an

encore. She was assisted by Maximilian Dick, violinist; Georgiella Lay, pianist; and Lewis Lombardi, flutist.

The Washington College of Music gave the second of its series of concerts Friday afternoon, November 23. William Morse Rummel, one of the faculty, was the soloist. He played Grieg's sonata in C minor, Mozart's E flat major concerto, Fauré's berceuse, d'Ambrosio's canzonetta, Dvořák's "Humoreske," and Wieniawski's polonaise. Though of very youthful appearance, he played in a masterful way; his bowing and technic were splendid.

The Sängerbund of Washington gave the first of their series of winter concerts Sunday, November 25. Blanche Duffield will sing the polonaise from "Mignon" (Thomas), and a group of modern ballads, and Max Bendix, who has temporarily retired from orchestral work and taken to concertizing, will play the introduction and rondo capriccioso of Saint-Saëns; the "Danse Espagnole," No. 8, of Sarasate, and Wilhelmj's setting of the "Prize Song" from "The Meistersinger." The chorus is well trained and the Sängerbund concerts always enjoyable.

Madame Ely-Rose, pupil and protégée of Jean de Reszké and granddaughter of Mrs. F. H. Ely, of this city, made a very successful debut as Elsa in "Lohengrin," at Rome on November 4. At the close of the second act she was called before the curtain and cheered by the entire audience.

Isabel Hauser's Musicales.

Isabel Hauser gave an interesting musicale Tuesday evening of last week at the Ansonia. She was assisted by the Hauser Trio, Hjalmar E. Rören, baritone, and Katharine Gordon Heath, soprano. The Hauser Trio played a suite by Horatio Parker, op. 35, and trio in F, by Bargiel. Carrie H. Midhardt played a solo for 'cello and Lucie E. Neidhardt performed a solo for viola. The trio's playing was excellent, while the soloists did commendable work. Miss Hauser is one of the most admired of the local pianists. Her playing always is characterized by intelligence and refinement. She is at her best in ensemble. Her trio is capable of giving a satisfactory performance of any of the sterling chamber music works. It is an organization which deserves the highest praise.

SAINT-SAËNS' RECITAL.

Camille Saint-Saëns gave a piano recital at Carnegie Hall on Tuesday afternoon, November 27, before a fair sized and very enthusiastic audience. The program, most unconventional in its makeup, was as follows:

Italian Concerto	Bach
Prelude and Gigue	Bach
Les Tourbillons	Rameau
Les Cyclopes	Rameau
Sonata, A flat, op. 26	Beethoven
Barcarolle	Chopin
Fragments of First Act, Samson and Delilah	Saint-Saëns
Andante, from Surprise Symphony	Haydn-Saint-Saëns
Valse Mignonne	Saint-Saëns
Valse Nonchalante	Saint-Saëns
Valse Langoureuse	Saint-Saëns
Valse Canariote	Saint-Saëns
Quartet, from Henry VIII	Saint-Saëns

Transcribed by the Composer.

Saint-Saëns is a recognized authority on early classical music—indeed, on what school of music is he not an authority?—and his playing of Bach and Rameau was a lofty performance, serene in spirit, chaste and continent in color, and masterful in the presentation of musical outlines and contrapuntal details. The clearness of Saint-Saëns' touch and technic, his penetrating musicianship, and his knowledge of rhythms and accents, all combine to make him an ideal interpreter of the clavichord school of music.

The Beethoven sonata was given a translucent exposition as regards its strictly musical contents, but a more vivid presentment of some of its moods would have helped the performer to touch his hearers more deeply. The same thing may be said about the Chopin barcarolle, which is essentially a work for a pianist of passion.

In his own music Saint-Saëns was inimitable. His polish of technic, purity of tone, and elegance of phrasing set off the four charming waltzes in delightful fashion, and in the larger excerpts the composer was most successful in imitating orchestral colors and effects and suggesting happily the idea of singing voices, with instrumental accompaniment.

All in all, the occasion to hear a master-musician like Saint-Saëns at the piano was a memorable one, and succeeded in putting the hearers into a most enthusiastic frame of mind. Continued applause rewarded all the performances of the venerable composer-pianist, which he acknowledged with his customary grace and modesty.

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MUSIC IN CANADA.

Toronto Events.

TORONTO, November 30, 1906.

An enormous audience greeted the great pianist, Rosenthal, at Massey Music Hall on Wednesday evening, November 21. Society and music were well represented, and the enthusiasm which prevailed was a fitting tribute to the merit of the various interpretations. Rosenthal confers an inestimable favor upon the public, not only in playing as he does; his performances are veritable demonstrations, leading observant musicians into fascinating pianistic realms. The teacher or student of this eminent artist's chosen instrument not only hears a recital when he attends a concert such as this: he applies the knowledge which he already has to the revelations which Rosenthal conveys to the eyes and ears, and thus, by some miraculous and simultaneous process, secures a whole course of valuable lessons in the much mutilated art of piano technic.

The program included Beethoven's sonata, op. 109; Schumann's "Carneval"; Chopin's valse, arranged as a contrapuntal study by Moriz Rosenthal; nocturne, Henselt, and two compositions by Rosenthal, valse ("Papillons") and humoresque and fugato on themes by Strauss. One of the most notable characteristics of the recital was the repose of this famous virtuoso, who achieves so much with very little apparent effort. Recalls were numerous and several encores were gracefully accorded.

Henry J. Lautz, who came here this season from Buffalo, is to be congratulated upon the appreciative comments which his singing, piano playing and compositions are deservedly winning in this city. Mr. Lautz has joined the staff of the College of Music, and he is solo tenor at the Metropolitan Church. His recital of November 8 included the following charming songs, composed by himself:

Du bist wie eine Blume (Thou Art So Like a Flower).
In der Kirche (In Church).
Zigeunermusik (Gypsy Music).
Habenichts (Ne'er-do-Well).
Der Friedhof der Namenlosen (Graveyard of the Nameless).
Letzte Fahrt (Last Ride).

Chopin, Beethoven, Schubert, Wagner-Brassin, Schumann, Brahms, Leschetizky and Von Schloezer also were represented on the program, efficient assisting artists being Edith J. Mason, pianist, and Mrs. H. M. Blight, accompanist. This event was under the patronage of Mrs.

Drechsler Adamson, Mrs. Humfrey Anger, Mrs. A. W. Austin, Mrs. A. J. Arthurs, Miss Denzil, Mrs. W. G. Falconbridge, Mrs. Edward Fisher, Mrs. J. W. F. Harrison, Mrs. Gerhard Heintzman, Mrs. McGillivray Knowles, Lillian Massey Treble, Mrs. John A. Paterson, Mrs. R. S. Pigott, Mrs. J. D. A. Tripp, Mrs. F. H. Torrington, Mrs. J. D. Tyrrell, Mrs. A. S. Vogt, Mrs. H. D. Warren, Mrs. F. S. Welsman and Mrs. August Wilhelmj.

A fine male quartet has lately been organized in this city, the well known and popular members being Alex. M. Gorrie, first tenor; Frank A. Bemrose, second tenor; A. L. E. Davies, first bass; Ruthven McDonald, second bass.

The president and officers of the Toronto Clef Club announce a lecture by Dr. Humfrey Anger, on "The Modern Enharmonic Scale as a Basis of the Chromatic Element in Music" (a new phase in the science of harmony), in the Conservatory Music Hall on December 1, at 4 o'clock.

Tschaikowsky's fourth symphony will be performed here, at Massey Hall, in February, by the Pittsburgh Orchestra, under the auspices of the Mendelssohn Choir. Brahms' first symphony will be played by the New York Symphony Orchestra at the National Chorus concert.

The council of the Dickens' Fellowship has arranged that the various meetings of this popular organization shall be held in the Conservatory of Music's Lecture Room for the School of Expression.

Arthur Blakeley, of Toronto, will give the first of a series of organ recitals in Convention Hall, Buffalo, on December 2. He has been engaged also to inaugurate organs at Newmarket and Alliston.

Miss Kemp, of Castle Frank, Rosedale, Toronto, sang with much success at Hamilton, Ontario, on November 17, thus reflecting great credit upon her clever teacher, Miss Shepherd, of the Toronto Conservatory of Music.

Mme. Katharine Fisk, the American contralto, has been engaged by the Women's Musical Club, of Toronto, for a recital on December 6.

The Toronto Globe recently contained an appreciative article in reference to Rechab Tandy, of the Toronto Conservatory's vocal staff. Mr. Tandy has met with much suc-

cess as a teacher, and also on the concert stage and in oratorio. He has studied and sung abroad, as well as on this continent.

W. J. Francis, Jr., recently concluded a successful series of concert engagements in Western Canada.

Under the patronage of Miss Acres, Mrs. Arthur Anglin, Mrs. Falconbridge, Mrs. Stewart Houston, Mrs. Arthur C. McMaster, Mrs. Charles Moss, Lady Mulock, Mrs. Cawthra Mulock and Mrs. J. P. Whitney, a recital will be given in St. George's Hall on Tuesday evening, December 4, by R. Norman Jolliffe, baritone (pupil of August Wilhelmj), assisted by Jessie Allen (pupil of Dr. A. S. Vogt), Kate Millar, August Wilhelmj and Henry J. Lautz.

M. H.

Artists of Wide Fame to Visit Jacksonville, Ill.

JACKSONVILLE, Ill., November 26, 1906.

Fannie Bloomfield-Zeisler will come to Jacksonville for a recital on November 27. Other celebrated artists who will appear here this season include Lhévinne, Maud Powell, Herbert Witherspoon and the Chicago Symphony Orchestra, with von Fielitz.

Since the opening of the musical year in Jacksonville concerts have been given by Harold von Mickwitz and his pupil, from Chicago, in a recital of works for two pianos; Glenn Dillard Gunn, pianist and lecturer, from Chicago, and by teachers and pupils of the Illinois College of Music. Walter Stafford, head of the violin department, recently returned from his studies with César Thomson in Belgium and Sevcik in Prague, was heard the last week of October; Helen Brown Read, dramatic soprano, on November 2. The third concert under the auspices of the college was given by Elizabeth Mathers, organist, a post-graduate pupil of Franklin L. Stead.

Hartmann in Cleveland.

(By Telegraph.)

CLEVELAND, November 28, 1906.

To The Musical Courier.

Arthur Hartmann's concert here an artistic triumph of the most pronounced kind. He is one of the elect among the world's greatest violinists. WILSON G. SMITH.

Strassburg will have its second international music festival in the spring of 1907.

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A FEAST OF MUSIC IN BROOKLYN.

BROOKLYN, N. Y., December 3, 1906.

Concert patrons in Brooklyn will have a feast of music, beginning tonight and continuing this week and next week. Saint-Saëns will give his organ recital, as previously announced, in Plymouth Church this evening. Wednesday evening the Brooklyn Arion will have a concert at the Baptist Temple, with Maud Powell and Marie Stoddart among the soloists. Friday evening, December 7, the Boston Symphony Orchestra will give a concert at the Baptist Temple, with Willy Hess soloist and Dr. Carl Muck conductor. Madame Galski and Francis Rogers will give a joint recital at the Baptist Temple December 12, assisted by Frank La Forge and Bruno Huhn at the piano. The next evening, December 13, Rosenthal will give a recital at the Baptist Temple. The programs for the concert by the Boston Symphony Orchestra, the song recital and the piano recital follow. The other programs were previously published.

This is the program for the concert by the Boston Symphony Orchestra, Friday evening, December 7:

Tone Poem, Don Juan (after N. Lenau), op. 20...Richard Strauss
Concerto in D major, for Violin, op. 61...Beethoven
Symphony, in B flat major, op. 53, No. 5 (first time)...Glasounoff

Madame Galski and Mr. Rogers will be heard in the following list of songs, Wednesday evening, December 12:

Sir OlafLoewe
LiebestraumLiszt
She Never Told Her Love (Shakespeare).....Haydn
Onaway, Awake! (Longfellow).....Cowan

Somebody (R. Burns)Schumann
Highland Cradle Song (R. Burns).....Schumann
Out Over the Forth (R. Burns).....Schumann
Faithfully, Johnnie (R. Burns).....Beethoven
Mother, O Sing Me to Rest (F. Hemans).....Franz
Who is Sylvia? (Shakespeare)Schubert
Hark, Hark, the Lark!Schubert

The Relief of the SentryHollander
Two Venetian Songs (Thomas Moore)Schumann
Turn Ye to Me.....Old Highland Song
O, White's the Moon Upon the Loch.....MacCunn
Border Ballad (Walter Scott).....Cowan

Aimons-nousSaint-Saëns
Aime MoiBemberg
Verborgene WundenLa Forge
Like the RosebudLa Forge
A Maid Sings LightMacDowell
Slumber SongZuckermann
JuneH. H. A. Beach

Die Liebestod, Tristan und Isolde.....Wagner
Mme. Galski.

Rosenthal will play this program at the Baptist Temple on Thursday evening, December 13:

Sonata, op. 109.....Beethoven
Sonata, in B minorChopin
BerceuseChopin
Deux Nouvelles EtudesChopin
Scherzo, C minorChopin
Valse (arranged as contrapuntal study in thirds by Moris Rosenthal)Chopin
RomanzeRosenthal
PapillonsRosenthal
Don Juan FantaisieLiszt

At the recent concert of the Brooklyn Sängerbund Hugo Steinbruch, the conductor, presented the program published in THE MUSICAL COURIER last week. The club had the assistance of the Sängerbund orchestra and Jessie Shay, the pianist. Miss Shay displayed her brilliant technic in the Moszkowski concerto, op. 59, and real musical feeling in the berceuse of Iljinski, and "Rigaudon," by Raff. The orchestra played the "Hebrides" overture of Mendelssohn, the prelude to the third act of "Kunihild," of Kessler; "Malaguena," from "Boabdil," by Moszkowsky, and the "Norwegian Rhapsody," by Svendsen. The club sang choruses by Schauss, Sturm, Brahms, Engelsberg, a Bohemian folksong, and the brilliant work for mixed chorus, "Königin Waldlieb," by Meyer-Olbersleben. The Ladies' Chorus alone was heard in numbers by Parker and Hollaender.

At the Tonkünstler meeting last evening (Tuesday), held at the Imperial, on Fulton street, Henry Klingensfeld and Alexander Rihm played a sonata for violin and piano, by J. O. Grimm. Oscar J. Ehrigott, baritone, sang a group of songs, accompanied by Mrs. Carl Hauser. Walther Haan, Henry Schradieck and Ernst Stoffregen played the Volkmann trio in B flat minor.

National Association of Singing Teachers.

To the Musical Courier:

The movement which has been started among singing teachers towards the formation of a National Association with the purpose of bringing about a general reform in the much abused practice of voice training, should arouse the interest of the general public, at least of all those who are lovers of music.

I believe that the general standard of singing in the coming years will largely depend upon the success or failure of this enterprise. While the ever increasing number of incompetent or unprincipled teachers are engaged, unmolested, in ruining voices trustingly placed in their care, the art of singing will steadily decline.

My experience and observation have impressed me so forcibly with the importance of this matter, that I embrace most heartily the opportunity to ally myself with an organization which aims to destroy or at least mitigate this evil.

One of the most beneficial results of such an association, aside from the casting out of positively hurtful methods of "voice culture," is the gathering together and sifting over of approved methods. Many minds thus working in unison cannot fail to throw some light, at least the light gained by personal experience, upon the subject. Diversity of views must necessarily exist, but yet a standard of excellence is possible.

In organ building scientists have succeeded in establishing universally accepted rules governing the air pressure and expenditure. In voice building, before reaching a standard, the fact must be universally recognized that the voice is, first of all, a material and a wind instrument, and, as with the organ, its music depends on these same fundamental rules, rightly applied. The performer on

either instrument, skilled though he may be in his technic and however great his knowledge in all the branches of the science of music, will obtain no satisfactory result unless these rules are adhered to.

Let our vocal teachers then be, above all, those who understand, at least in some degree, the nature and the requirements for the normal use of that God-given instrument.

MARIE PERNET McCARTY.

New York, November 24, 1906.

Hekking in Nova Scotia.

Hekking had splendid success at his concert in Halifax, Nova Scotia. These tributes are from the Halifax Herald and Chronicle:

It was indeed a delighted audience that heard the great German cellist, Anton Hekking, at the Academy of Music last night, and so captivated were they that for several minutes after the conclusion of the final number they remained in their seats hoping that the great artist would add another selection to the all too short but delightful program.

Hekking is an impressive personality, dignified, and altogether devoid of the mannerisms which so many artists affect, and while a remarkable smoothness of execution and a peculiar delicacy and beauty of coloring are the distinguishing features of his work, it is at the same time imbued with firmness and virility. His playing was a revelation of the possibilities of grace and sensitive phrasing in an instrument generally regarded as better adapted to the expression of the impassioned and sublime.

The program was an ideal one, suitable to the most critical, and yet such that the less deeply musically initiated could thoroughly enjoy, and loveliness was the word to describe it all. It was uniformly delightful, but the andante funebre of Sinding, with its serious, full-toned melodiousness, and the exquisitely finished delicacy of Schumann's "Traumerei" won the most favor, and Hekking was at last forced to respond with a Chopin nocturne to the spontaneous and prolonged applause which greeted the Schumann selection. The cellist was assisted by Mitchell Kellert, pianist, whose opening number, Liszt polonaise, was particularly well received. The other Hekking numbers were a concerto by Saint-Saëns, an aria by Bach, "Arlequin," of Popper, and the fantasia, "O Cara Memoria" of Servais.—Halifax Chronicle, November 16, 1906.

Schilling's Work on Sight Reading.

W. P. Schilling's admirable work on sight reading is highly recommended by many of our most prominent musicians. Voice culturists and choirmasters in particular are most enthusiastic over its merits. Although the ability to read music is an absolutely indispensable adjunct to the education of every singer, few indeed, even among our professional vocalists, are properly equipped in this respect. The voice teacher, whose entire attention is given to the technics of tone production, finds little or no opportunity to teach even the rudiments of sight reading; thus, this important phase of the art is sadly neglected.

As Mr. Schilling's book is simple, practical, concise and designed especially for self instruction, it will prove a boon to both teacher and student. It should be in the hands of every lover of the art of song. May it attain the success it so well deserves!

Mahler's C minor symphony had a favorable reception at Magdeburg.



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ALBERT NURNBERGER, BOW MAKER.

At Markneukirchen (Saxony) there is a famous bow making establishment, that of Albert Nürnberger, who recently made a number of artist bows for the Belgian virtuoso, Eugen Ysaye.

The Nürnbergers are a very old bow making family, and a search through its records reveals the fact that the first of its famous artisans was Gottlob Nürnberger (1791-1868), who began making bows in Markneukirchen in 1814. His son, Albert Nürnberger (1826-93), lived and completed a busy life as bow maker, and it is the grandson, Albert Nürnberger, from 1855, who is now maintaining and enriching the family tradition in this one line of artistry. Paul and Carl Nürnberger, two grown up sons of the family head, are most helpful participants in today's manufacture, and represent the fourth generation.

The longer one studies the works of the masters of any art or any trade, the influence of the artist's individuality is found to be continually pressing to the foreground, and specific character can no longer be held out of the reckoning. So the Nürnberger bow has evolved its own individuality, just as the composition of a master musical mind, or, in turn, its reproduction by an executive master, each has individuality.

This character or individuality of the Nürnberger bow has proved alone sufficient to recommend it, and it was solely through its intrinsic value that Ysaye became an admirer of it. This was some years ago in the shop of a dealer where Ysaye first played one of them. Since then the great Belgian has remained an enthusiast for the bows and has done everything in his power to increase the general recognition which they deserve.

Since the manufacture of artist bows, such as those by Nürnberger, can only be accomplished by the most laborious hand processes, the output can never become very great in number. They are made in only a very few grades of finish. The correspondent was present on a number of occasions and witnessed the making of these bows. Not a piece of wood, not a bit of metal or other material used in the finishings but that is treated in the most careful manner by hand. At completion a Nürnberger bow, therefore, represents a great bundle of skilled personal energy such as only an artist temperament ever condescends to bestow. The artist's conception of what constitutes the perfect wood and what the most effective form for obtaining the necessary strength, elasticity, lightness and balance are all more or less personal elements going to form the certain character of the whole.

The present output of the Nürnberger shop is going largely to America through a number of the best known retail houses on that side. The bows continually find new friends in the hands of well known artists to whose success the bows are enabled to contribute their share. It is but natural that a shop having so much correspondence with concert artists should also partake something of the nature of a clinic. There is frequent receipt of valuable old bows that have become crooked or otherwise damaged. These are retreated with great care when it is ascertained that anything can be done for their restoration.

A photograph of Mr. Nürnberger and his sons amid characteristic surroundings of their shop is reproduced herewith. A very recent letter from Ysaye is appended here in an English translation:

"I recommend the bows by Albert Nürnberger as the



MARKNEUKIRCHEN BOW MAKERS—ALBERT NURNBERGER AND SONS, PAUL (SITTING) AND CARL (STANDING).

best among those by modern masters. Beautiful workmanship, strength, power of resistance—everything is there. I have adopted the bows by this master by reason of their great serviceability, and I play them to the exclusion of all others.

(Signed) "E. YSAÏE."

"GODINNE, June 29, 1906."

For a number of years the Nürnberger bows have been obtained from well known American dealers, notably from the old house of Rudolph Wurlitzer, of Cincinnati.

Two Kurth-Sieber Pupils.

Elise Lehrenkruss, soprano, sang last Tuesday evening, November 27, at the Katherine Jaggie concert in the Carnegie Lyceum. Miss Lehrenkruss is a talented pupil of Fannie Kurth-Sieber. Pearl Shay, contralto, another Kurth-Sieber pupil, is winning fame and glory traveling with one of the leading musical companies.

Wiley at Orchestral Concerts.

Clifford Wiley drew the largest audience on Sunday evening last the orchestral concerts at Daly's Theater have yet had. The popular baritone was heartily welcomed, it being his first public concert since his recent triumphs in other cities. The recitative and aria, "Il Balen," brought forth applause, which grew into an ovation, and "Nannina" (serenata from "La Corsicana," by J. Lewis Browne), ac-

companied with strings alone, made a fine effect; double encores were demanded and as many recalls. Immediately after the concert Mr. Wiley was engaged for an orchestral concert in Brooklyn in March, also with the Russian Symphony Orchestra at the Hippodrome in January. Negotiations are under way for a spring tour with a Western orchestra.

Demands for Louise St. John Westervelt.

Louise St. John Westervelt, the soprano, although under Chicago management for this season, is in demand in the East as well as in the Middle West. Since a successful debut in New York a few years ago, her sphere of musical activity has been gradually widening, until Miss Westervelt is now known as a sterling and dependable artist, whose singing embraces the diversified phases of concert work so that she is equally acceptable as an oratorio singer or in the giving of entire recitals. Among the important bookings made for this admirable artist for this season is an engagement with the Apollo Club, of Des Moines, Ia., as soloist in a production of "The Messiah," November 29, and a recital for the New Century Club, of Philadelphia, January 9.

Stender and Fagnani to Sing in Hamilton.

Frieda Stender, the soprano, and G. Fagnani, the Italian baritone, have been engaged for a joint recital in Hamilton, Canada, for January 29.

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DRESDEN.

FRANKLINSTRASSE 30, November 15, 1906.

Max Lewinger's first chamber music recital, devoted exclusively to Schumann, was a graceful compliment on the part of Herr Lewinger, who in that fashion carried out his homage and love for one of the world's greatest musical poets. Reisenauer assisted in the piano quartet and quintet, which were interpreted to perfection. Reisenauer's élan, temperament, poesy and technic carried everything before him. Lewinger, as a virtuoso on the violin, likewise won well deserved recognition.

At the Opera, "Manon," by Massenet, was given gloriously. The unrivaled work of the orchestra under Schuch's lead disclosed all the beauties of the French composer's style in a wonderful way. Burrian and Perron among the singers stood first. Manon's role, however, is not well represented by Frau Wedekind, who, despite her fine vocal means, cannot fascinate us. She is a poor actress, and lacks beauty and magnetism—in fact, all the attributes that go toward the making of a Manon, including presence, grace and taste in dressing.

Hans Buff-Giessen's song recital drew a fashionable audience. His excellent qualifications as a lied interpreter are well known. Helene Stagemann assisted. She is a fine exponent of a certain genre, such as folk lores, old English songs, etc. Pfizner's "Gretel" (which she always sings here) should be left out from her selections. Its style does not suit Giessen's noble choice of a program, which on former occasions has been more select.

An unforgettable event was the Lamoureux Orchestra concert, under Chevillard's lead. The most dazzling reproduction were Saint-Saëns' "Danse Macabre" and Berlioz's "Carneval Romain." Chevillard's conception of Beethoven differs from that of the traditional German readings. In the Wagner selections the orchestra and its leader scored a triumph. A fine singer is Mr. De la Cruz-Fröhlich, who

gave "Wotan's Farewell." He has a voice of beautiful timbre.

Misha Elman, the wonderful boy violinist and mature musician, was the attraction of the first Philharmonic concert. Surpassing all his predecessors (among prodigies) in feats of strength, virility, breadth of conception, loftiness and serious aims, Elman represents essentially the musician, the poet, who delights in battling for art for its own sake. The virtuoso "tricks" find no favor at all with him. Tchaikowsky's D major concerto, as given by the boy, reached the summit of perfection. The singer Henri Albers' interpretative gifts, his beautiful voice, technic and pronunciation, were brought into evidence in songs by Berlioz, Massenet, Hahn, Giordani, Brahms and Strauss.

There were also recitals by Reisenauer, who was in brilliant form; Charlotte Huhn, Susanne Dessoir, Johanna Thamm (the talented girl pianist), Paula Tullinger and Carl Reinecke, in conjunction with Bertrand Roth.

Aino Ackté, en route for Milan, spent a day in Dresden to settle the time for her invitation appearance here at the Opera. The charming prima donna was in the best of health and spirits. She was heard privately at a soirée given by Frau von Welz. In April Madame Ackté will sing Salome and La Tosca in Dresden.

George Hamlin, at his recital, confirmed the favorable impression created last year by his Strauss evening. The singer's fine intellect and stirring emotional powers were brought into special evidence in songs by Schumann, Schubert, Brahms and Strauss, also in Campbell-Tipton's interesting and impressive cycle, "Sea Lyrics," a series of four songs, which he gave with a sharpness of outline that made them stand out prominently, like living pictures, reflecting musically (and most wonderfully) the fragmentary, visionary, mystic moods of the underlying poems by Withman and Symons. Handel and Linley opened the evening, which closed with innumerable encores and great

enthusiasm. Mr. Hamlin's perfect breathing, his well placed voice, over which he (even when indisposed) has a masterful control, his variety of shadings, refinement of vortrag, etc., vie with his musicianship, which is really great. The hall was well filled with a representative audience, among whom we noticed many members of the Royal Opera.

Felix Draeseke has finished a new composition, a "Funeral March," which has appeared at Torberg's, in Leipsic. His article, "Die Konfusion in der Musik," won such general favor that it will be published as a booklet.

Our great opera singer, Scheidemantel, is achieving laurels as an instructor. He has placed several of his pupils at various operas in Germany. A. INGMAN.

Success of Another Martin Pupil.

Elsa Gundling, soprano, of Wheeling, W. Va., gave a successful recital at Mount De Chantal Seminary, Tuesday afternoon, November 13. The beautiful music room, with a seating capacity of 300, was almost completely filled with young ladies, students of the school, whose enthusiasm over the charm of the singer was so great that after the "Jewel Song" was given it amounted to an ovation.

Miss Gundling's voice is a lyric soprano of lovely quality, ample in compass and strength, added to which is genuine temperament, making her singing most attractive and promising well for an artistic future. Miss Gundling is a pupil of James Stephen Martin, of Pittsburg, and occupies one of the best choir positions in that city.

The program was as follows: Valse song, "Printemps," Stern; two Scotch songs, "Bairnie" (Vannah), "Laddie," (Neidlinger); "Villanelle," Dell'Acqua; "Jerusalem, Thou That Killed the Prophets," from "St. Paul," Mendelssohn; "Jewel Song" from "Faust"; "Du Bist die Ruh," Schubert; "Margaret am Spinnrade," Schubert; "Du Bist wie eine Blume," Burnham; "My Heart Will Know," D'Hardelet; "The Nightingale Song," Nevin.



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BUFFALO, N. Y., November 23, 1906.

Dante Barozzi is the name of a band conductor who has recently organized a local Italian band, which has been named after the great composer Verdi. This band gave its initial concert at the Lyric Theater last Sunday afternoon and won very favorable comment. Signor Barozzi was a pupil of the deceased Mabelini, of Florence, and he possesses diplomas won at the Royal Academies of Florence and Bologna.

What an array of pianists favor our city this season! Camille Saint-Saëns, Lhévinne, Gabrilowitsch and Olga Samaroff. The latter will play a return engagement.

Marie Tolsma, a Fellows pupil, gave a very successful recital last week. Her friends were delighted with the progress she had made during the past year. Miss Tolsma was assisted by Harry Fellows, tenor; Mrs. H. H. Griffin, contralto; Belle Cohen, violinist; Mrs. Miles Cook, accompanist.

The Guido Chorus made a splendid impression in Rochester last evening. The Rochester press is very enthusiastic in its praise of the ensemble, and says "no adverse criticism is possible." The soloists were Percy G. Lapey, Raymond Reister, Gilbert Penn, Charles McCreary and Dr. Frankenstein.

Julius Singer, violinist and teacher, is planning a series of chamber music programs. At his recitals he will be assisted by two of his pupils, Mr. Razeja and William Walsh, with George W. Bagnall, pianist.

Convention Hall was packed on Monday night. An enthusiastic audience was well pleased with the first of the season's Sängerbund concerts. The mixed chorus proved a great success. An addition of 100 women's fresh voices made the ensemble smoother. The soloists, Mr. and Mrs. Theodore von York, of New York, are delightful singers and their work decidedly artistic.

Madame Gadski's song recital on Tuesday night attracted another fine audience, who enjoyed the varied program, groups of Schumann and Schubert songs and some by other composers. Madame Gadski is at her best in dramatic numbers, excelling in her interpretation of "The Erl King." Madame Gadski was recalled again and again. Mr. La Forge, the piano soloist, won his share of the honors. After his piano solos were ended, he was obliged to respond to recalls, and played a composition of MacDowell's and a gavotte of his own composing.

Last night (Thursday) Convention Hall was filled with an audience made up largely of teachers, besides many young, earnest students of music, who sat spellbound beneath the magical touch of the necromancer, Rosenthal. No other wizard ever wove more subtle influences than he. No language can describe his incomparable work as a technician. The piano becomes capable of every sort of expression beneath his skilful fingers. It was a wonderful treat to an audience which sat breathless under strong tension, and applauded vigorously at the close of each number. Rosenthal was recalled again and again, responding at last by playing exquisitely Schubert's "Moment Musical." The great master was presented with two handsome baskets of flowers.

On December 1 and 3, Jessie Fulweiler, an American pianist, a pupil of Raoul Pugno, of Paris, will give two concerts in Buffalo, before the Twentieth Century Club and the University Club. Miss Fulweiler will be assisted by Florence Fulweiler, soprano; Johann Grolle, violinist, and

Emile Simon, 'cellist. Miss Fulweiler's press notices are very laudatory.

Harry Fellows and William Gomph are to give two lecture recitals soon at the Riverside M. E. Church. The subject will be "Masters in Music," illustrated by song and instrumental music.

Walter Damrosch and the New York Symphony Orchestra will return to Buffalo January 12, 1907, and give a Russian program.

VIRGINIA KEENE.

Bloomfield-Zeiser in Winnipeg.

WINNIPEG, Manitoba, November 20, 1906.

Madame Bloomfield-Zeiser will give a recital in Winnipeg tonight. The great pianist will play the Beethoven sonata, op. 31, No. 2, and works by Chopin, Liszt and Moszkowski. Madame Zeiser's recital will be under the auspices of the Women's Musical Club of Winnipeg. This public ought certainly to give a vote of thanks to the members of this club for bringing so famous a pianist here so early in the season. The Women's Musical Club has planned two other interesting evenings, one to be devoted to compositions by women composers, and one to the works of Richard Strauss.

The Parlovitz Concert Company was heard recently at a concert in the Auditorium of the Young Men's Christian Association. Mr. Parlovitz played solos and piano accompaniments for Alys Bateman, the English soprano.

The choir of the First Baptist Church, under the direction of Mr. Bishop, will sing "The Wanderer's Psalm," by Parker, on November 29. F. M. Gee will be at the organ and will play a short recital before the cantata is sung. The soloists of the evening will be Mrs. Verner and O. H. Day and other local singers.

Braxton Smith, the tenor, will give a recital at the Auditorium of the Young Men's Christian Association on December 8, with the assistance of Mrs. Codd, soprano; Frank Arnold, violinist, and Mr. Baky, 'cellist.

R. Franz Otto has been appointed choirmaster of St. Paul's Church, where Mrs. Chisholme is soprano soloist. This church is soon to have a solo quartet to lead the chorus choir.

The pupils of Nixon Kitchen gave their third piano recital some weeks ago.

R. F. O.

Victor Harris Conducts the St. Cecilia.

The Woman's Choral Club, which, with Victor Harris as conductor, has been in existence for six years under the name of the Tuesday Morning Singing Club, has undergone a complete change in organization this autumn, and will be hereafter known as the St. Cecilia Club. Victor Harris, of course, still remains as conductor, and the body of active singing members has been increased from forty-eight to seventy-five voices, numbering some of the very best amateur and professional singers in and around New York. The rehearsals of the club, which began last Tuesday, November 20, are held in the clubrooms, at 226 West Fifty-eighth street, and take place every Tuesday morning at 11 o'clock. A new class of associate and subscribing members, limited to 100, has also been formed, and the two big concerts will be given in Mendelssohn Hall on January 24 and March 21, 1907, with the assistance of the best available artists and orchestra. At each concert there are to be performed a number of compositions especially composed for this club. At the first concert are to be given works by Mendelssohn, Brahms, Rogers, Victor Harris, Manney, MacDowell, Woods, Parker, and a new cantata by Mrs. H. H. A. Beach.

Borden-Low Criticisms.

The following press excerpts refer to Rollie Borden-Low's French recitals at Norwich, Conn., on November 6, and at Brooklyn, N. Y., November 20:

Mrs. Low has a clean, flexible voice of agreeable quality—she showed a thorough comprehension of the spirit of the songs and her singing was a constant delight. Mrs. Low was attired in eighteenth century costume, and she made free use of gesture and pose to bring out her meaning.—Norwich Evening Record, November 7.

Mrs. Low has a beautiful voice and dramatic ability. She was in costume. Her songs were received with much interest, especially "La Mort du Roi Renaud," which she was obliged to repeat.—Norwich Bulletin, November 7.

The Alliance Française of Brooklyn gave its annual musical treat last night in the form of a French song recital by Mrs. Rollie Borden-Low, at the new chapel of the Polytechnic Institute. The program was varied and gave the singer splendid opportunity to display her versatility.—Brooklyn Daily Eagle, November 21, 1906.

A large and enthusiastic audience greeted Mrs. Rollie Borden-Low at the chapel of the Polytechnic Institute last evening, where she gave a program of old French songs under the auspices of the Brooklyn Institute and Alliance Française. Mrs. Borden-Low was in splendid voice, and her choice of songs gave her ample opportunities to show her versatility. The becoming gala dress of the peasant of Pont d'Avon, Brittany, new to many, which she wore, greatly added to the attractiveness of her rendering of the old ditties of the eighteenth century and little known provincial songs of France. As encore, Mrs. Borden-Low sang the delightful little composition of Queen Marie Antoinette, "C'est mon ami."—Brooklyn Citizen, November 21, 1906.

A large audience greeted Mrs. Rollie Borden-Low at the chapel of the Polytechnic Institute last evening, when she gave a fine program of old French songs under the auspices of the Brooklyn Institute and the Alliance Française. The program was divided into three parts, and contained fifteen selections, containing many characters local to various provinces in France.—Brooklyn Times, November 21, 1906.

Shoji Iwamoto, president of the Japanese Musical Club at Tokio, and editor and proprietor of the Japanese Music Magazine, has written to Mrs. Low regarding her career and has asked for her photograph for reproduction in his magazine. Mr. Iwamoto is now in this country collecting information regarding musical conditions in the United States.

E. Russell Sanborn's Engagements.

Sanborn's engagements as recital organist are increasing rapidly as the season advances. His secretary, C. E. Trussel, 323 Huntington Chambers, Boston, Mass., is receiving many inquiries from East and West relative to dates for organ recitals for winter and the late spring. Mr. Sanborn has just returned from a week's recitals in Maine, where requests for return dates were insistent. Programs from Bach, Guilman, Widor and S. B. Whitney were given by Mr. Sanborn with the artistry that comes from deep study and experience.

Smetana's opera, "Dalibor," was given in Carlsruhe this month with exceptional success.

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NEW OPERA BY A NATIVE COMPOSER IN MEXICO.

CITY OF MEXICO, November 12, 1906.

A new epoch in music in Mexico was begun Thursday night of last week, when a brilliant audience assembled at the Arben Theater to witness the first production of an opera by a native composer, Ricardo Castro. The new work, "Legend of Rudel," was sung by singers of the Barilli Opera Company. President Diaz and Madame Diaz, Vice President Corral and Madame Corral and Justo Sierra, Minister of Public Instruction, were among those who heard the performance. The composer, Castro, was educated in Europe at the expense of the Mexican Government, his special patron being the present Minister of Instruction. Both the costumes and scenery were made in Italy, and these properties belong to Señor Ricardo Castro. It is due to the owners of El Imperial, the Mexican daily, to state that they contributed \$4,000 of the cost of the production of the opera in the City of Mexico. Such public spirit is rare among modern newspapers. The premiere of the "Legend of Rudel" was successful in every way, and other cities will, as a matter of course, want to hear the opera.

The cast at the initial performance was:

Rudel Angiola Pintucci
Countess of Tripoli Virginia Guerri
Segoline Guesepina Piccolletti

Minor parts were taken by Pietro Giacomello, Natalia Cervi and Spadoni.

The Barilli Company has given during the week performances of "The Masked Ball," "La Bohème" and "Rigoletto." "Lohengrin" is being rehearsed, and this will be the first time a Mexican audience has heard a Wagner opera in fifteen years.

Mr. and Mrs. W. L. Bush, of Chicago, are at the Iturbide. Mr. Bush is president of the Bush & Gerts Piano Company.

Magini Coletti, the leading baritone of the Barilli Opera Company, will have a benefit tomorrow night. "Rigoletto" is billed for the occasion.

Maria Barrientos and her opera company are still winning successes at the Teatro Principal. Since the last letter from your correspondent the company has presented "Don Pasquale," "Rigoletto," "Andrea Chenier," "Lucia," "La Sonnambula" and "Traviata."

The performance of "The Runaway Girl," under the direction of Ida Fitzhugh Shepard, in English, was one of the most successful ever given in English in this town. Nearly all the "talent" were amateurs, but several of the singers and actors did excellent work. Special mention must be made of the part of the Runaway, taken by Mrs. J. J. Moylan, and Miss Clinch in the role of Dorothy. The proceeds were turned over to the Dramatic Club.

A concert in the Union Church on October 27 enlisted the support of Señor Rocabrano, violinist; Mrs. Winter-ton, pianist, and four singers—Janie Tunstall, Mr. Waterfield, Mrs. J. L. Bothwell and Mrs. H. M. Taylor.

THE MUSICAL COURIER, "the best musical paper in the world," will be found on sale at F. V. Webb's book store on San Juan de Letran.

TOM WESTON.

News About Creators.

Since the return from abroad, Creatore has enjoyed the most successful season he ever experienced in America. During the time that Creatore is nominally resting, he is engaged in arranging new numbers for his band, and one of the musical numbers he is studying and preparing is the entire fifth symphony of Beethoven. Its performance by Creatore's Band may be looked forward to with unusual interest.

Creatore is very charitable in a good cause. When his band was playing an engagement in Chicago some time ago, one of his musicians was taken suddenly ill and died within a few hours. Creatore and his men took up a collection on the spot, and paid all the musician's burial expenses and sent a purse of \$300 to his family in Italy. One of Creatore's soloists, Signor M. B. Iafisco, caught a severe cold while the band was playing in London, and never recovered. Shortly after he was sent to Italy and entered a hospital. His illness lasted longer than usual, and to help out this brother musician another purse of \$200 was raised and sent to Italy. However, this arrived too late, as Signor Iafisco died a few days before its arrival. The hospital authorities notified Signor Creatore of this sad outcome, and, instead, of asking for a return of the money, he at once advised them to turn it over to a sister of Signor Iafisco.

Morrill Studio Musicale.

Laura E. Morrill gave her first studio musicale at the Chelsea, Tuesday of last week. Mrs. Morrill presented a number of her most promising pupils, and all of them were received with favor. Cora Remington, coloratura soprano, sang with fine musical feeling the Bell Song from "Lakme," and the same singer was heard in a duet and trio. Nona Malli was reposeful and charming in her numbers. Jessie Pamphlin, a mezzo contralto, with a voice of agreeable quality, sang extremely well. Estelle Rose was heard in songs by Gluck and Strauss, showing refined style and intelligence. Russell Bliss, a young baritone, sang well, and revealed much promise for the future. Lillia Snelling, a young contralto who is now in the professional ranks, reflected great credit upon Mrs. Morrill's teaching. Miss Snelling has had no other teacher. Charles Gilbert Spross was the piano accompanist.

Clarence Eddy's Recital.

The distinguished organist, Clarence Eddy, "opened" a new organ Friday night of last week, in Mount Morris High School, Borough of the Bronx. The audience was very large and Mr. Eddy's masterly playing evoked enthusiasm.

The program, as originally decided upon, had to be changed, owing to the disarrangement of a part of the organ mechanism. The organist had to omit "Cantique d'Amour," by Theodore Wendt; scherzo in D, by R. Huntington Woodman, and "A Triumphant March," by Alfred Hollins. In place of these compositions Mr. Eddy played Guilman's fifth sonata and selections from Schubert, Martini, Bach and Sully. These enforced changes in the program did not lessen the pleasure of the audience. Mr. Eddy gave a masterly demonstration of the capabilities of the magnificent new organ, which ranks among the finest organs in Greater New York.

Rive-King Planning Western Tour.

A Western tour is being booked for Julie Rive-King, to begin soon after the new year. Madame King recently returned from a highly successful trip in the South.

NATIONAL FEDERATION OF MUSICAL CLUBS.

The following is the official staff of the National Federation of Musical Clubs: President, Mrs. J. E. Kinney, Denver; honorary president, Mrs. Theodore Thomas; first vice president and artists' committee, Mrs. Russell R. Dorr, St. Paul; second vice president and press committee, Mrs. C. B. Kelsey, Grand Rapids; recording secretary, Mrs. Adolf Frey, Sprague; corresponding secretary, Mrs. Jason Walker, Memphis; treasurer, Mrs. Thomas E. Ellison, Fort Wayne; auditor, Mrs. A. M. Robertson, Indianapolis; librarian and badge committee, Mrs. John Leverett, Upper Alton, Ill.; sectional vice president, Eastern, Clarissa McCutcheon, Hotel Walton, Philadelphia; sectional vice president, Middle, Mrs. W. C. Lawson, 5326 Cornell avenue, Chicago; sectional vice president, Southern, Mrs. Claude L. Steele, 513 West Court street, Muskogee, Ind. Ter.; sectional vice president, Western, Mrs. Joseph W. Winger, 1630 J street, Lincoln, Neb.

The next biennial will be held in Memphis, Tenn., May 8, 9 and 10, 1907. The Federation will be the guests on this occasion of the Beethoven Club of that city. This is one of the most important clubs in the South. It has a strong and enthusiastic active membership, a fine chorus and a large associate membership of the most influential women of Memphis.

It is an interesting fact that the invitation to meet in Memphis was carried to the Denver biennial by the first delegate ever sent from the Beethoven Club to a national biennial, as this club entered the Federation only a few months before that time.

The club president, Mrs. Jason Walker, is corresponding secretary of the national organization. She also directs the chorus of the club. In consequence of her arduous duties in these lines Mrs. Walker has thought well not to follow the precedent established at previous biennials, the custom having been that the president of the entertaining club should likewise be chairman of the executive board for the biennial. Mrs. Charles Grosvenor has been secured for this important office, to the great satisfaction of the members of the Beethoven Club.

Mrs. Grosvenor is now selecting the other members of this biennial board, who, as on previous occasions, will be grouped into committees on reception, entertainment, etc.

The local entertainment committee will have the arrangement of the concerts except for the two which, as usual, will be given by representatives from the clubs in the Federation. The executive board of the national organization, composed of Mrs. J. E. Kinney, president; Mrs. Russell R. Dorr, first vice president, and Mrs. Jason Walker, corresponding secretary, has charge of these programs and the selection of those who are to appear at the concerts.

The benefits that a club derives from the Federation are manifold. Not the least of these is the opportunity for attendance in the person of its delegates upon this festival occasion. Both the entertaining club and the national officers hope for a large attendance. The growth of the Federation itself is so steady that the audience is larger from biennial to biennial. New clubs are always welcome and information as to the method of entering the Federation may be secured from any of the sectional vice presidents.

The two latest clubs to enter the Federation are the Fortnightly Musical, of Jonesville, Mich., and the Thursday Musicale, of Caddo, Ind. Ter. Of the former club George Kirby is the president and Lois E. Guy corresponding secretary. In the other club these offices are filled respectively by Mrs. W. Moothart and Mrs. H. T. Chiles.

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GREATER NEW YORK.

NEW YORK, December 3, 1906.

The Marum Quartet continued their second season of chamber music at Cooper Union Hall on the evening of Thanksgiving Day, playing Dvorák's melodious string quartet, op. 51, in E flat, and the clarinet quintet, by Mozart, assisted in the latter work by Herman Levy, first clarinet player of the Russian Symphony Orchestra. These two works, with a group of four songs for contralto, sung by Rose O'Brien, made up the program. Of the quartet's playing it may be said that they gain steadily in ensemble, which was especially evident in the difficult Mozart work, the latter repeated "by request." Miss O'Brien has a voice of unusual range and power, allied with distinct enunciation and pleasing appearance; she sang the original of Liszt's "Love Dream," which ranges over an octave and a fifth, in excellent German; sang a high G flat in German's "Over the Heather," and altogether pleased, especially with her encore, "Jenny." At the third concert, December 13, quartets by Haydn and Beethoven, and a sonata for 'cello and piano, by Handel, will be played, Eugene Bernstein assisting at the piano.

J. Christopher Marks and Mrs. Marks were at home in the second recital of their series on November 22, when a varied program, consisting of harp, violin, vocal and piano solos, was presented to a houseful of invited guests. The music makers were Gertrude I. Robinson, harpist; Jule Layton, alto, who coaches with Mr. Marks; Anita Marquisee, violinist; Grace Upington, pianist; Malcolm Cavenagh, tenor, and Ethel Lowe, soprano, the latter one of the numerous excellent pupils of Mr. Marks, to whom she is a great credit. The Marks musicales have become very attractive events in the New York musical life, and one meets many well-known artists there.

A musicale was given at the country home of Mrs. H. D. Lent, at Tuckahoe, N. Y., Friday evening. Special mention should be made of the excellent singing of the following, who are pupils of Edwin Lockhart, of Carnegie Hall: Ethel Reynolds, soprano; Anna Davidson, contralto; Sydney Kline, tenor, and Ralph Kilbourne, baritone.

The People's Institute Club A, headquarters 318 East Fifteenth street, gave an operatic and dramatic performance Thanksgiving night, consisting of two plays, "Celeste" and "Gringoire," and closing with the third act from "Rigoletto," with this cast:

The Duke of Mantua.....Alfred Dickson
Rigoletto, His Court Jester.....Thomas W. Hindley
Sparafucile, a Bravo.....Francis Motley
Gilda, Rigoletto's Daughter.....Antonia E. Silbermann
Maddalena, Sparafucile's Sister.....Christine George

Francis Motley particularly distinguished himself; his voice is a bass of fullness and good quality. Alfred Dickson sang well. Charles Trier, stage director, and Walter Kiesewetter, at the piano, were the fundamentals on which all the singing rested securely.

Elizabeth Patterson's song recital at the Delancey School, in the new location, 301 West Ninety-eighth street, on November 27, found a large audience on hand, composed in great part of the pupils' parents and friends. Her singing of Liddle's "Holy Innocents" and a group of German songs was especially liked. Miss Patterson has bookings as far ahead as March 16, 1907. The program:

Arietta, Des deux Avares.....Gretty
Chant Venitien.....Bemberg
O, Come e Vago.....Rici
Le Serenata.....Tosti
To Welcome You.....Goring-Thomas
Holy Innocents.....Liddle
At the Making of the Hay.....Liza Lehmann
Grass.....Mendelssohn
Du bist die Ruh.....Schubert
Es hat die Rose sich beklagt.....Franz
Liebchen ist da.....Franz

The "Little Mothers' Aid Association" musicale at the Everett House on November 27 was a pleasant affair, enlisting the artistic aid of Julie Cameron and Mrs. M. Standish, sopranos; Pearl E. Barber and Ellen M. Staples, readers; Elias A. Bronstein, 'cello; Theodor Gordoyn, violinist, and a trio composed of Messrs. Gordoyn, Bronstein and Granberg. The patronesses were:

Mrs. Clarence Burns, Mrs. Col. Chas. E. Sprague, Mrs. George A. Christianity, the Marquise di Patteri, Miss Madelin Schuyler, Mrs. Dr. J. Darwin Nagel, Mrs. Walter L. Livingston, Mrs. Col. Wager H. Remington, Mrs. Dr. A. Lincoln Moore

A faculty and pupils' concert of the New York School of Music and Arts, Ralfe L. Sterner, director, at Aeolian Hall, tomorrow evening, December 6, will enlist the help of Luigi Constantino, composer and pianist; Gregor A.

Gaitz-Hocky, Russian violinist; Carl Reinecke, clarinet; Sidney Ruhland, pianist; Axel Jorgenson, baritone; Emile A. Huber, pianist; S. Reid Spencer, pianist and organist, and Florence H. Pratt at the piano.

W. R. Hedden's choir at the Church of the Incarnation gave a musical service Sunday afternoon, December 2, with solo singers, violin (H. Conrad) and 'cello (Arthur Severn). Lachner's "Oh, Be Joyful" and the "Advent Hymn," by Schumann, were the principal choral numbers. Mr. Hedden, Mus. Bac., is subwarden of the American Guild of organists.

Cornelie Meysenheym's former pupil, Mme. Judels Kamphuyzen, leading soprano at the Antwerp Opera House, has just made a great hit in Zoellner's "La Cloche Engoutie." A local paper has a column long notice, with picture, of Madame Kamphuyzen, whose only teacher was Madame Meysenheym, now connected with the Metropolitan Opera School. A criticism of her singing, on another page, is very enthusiastic with regard to her vocal ability and schooling. Madame Meysenheym will give a students' concert in the Myrtle Room of the Waldorf-Astoria Hotel ere long, when some of her advanced pupils, who possess fine voices, will appear.

Adah Campbell Hussey, the contralto, has returned from a successful tour. November 14, she sang at Springfield, Mass.; November 19, at Swarthmore College, Pa.; November 20, at Williamsport; then on to McKeesport, Wooster, Ohio; Johnstown, Pa., and Brockton, Mass. November 27 she sang the part of Savata in Dvorák's "St. Ludmilla" for the Brooklyn Choral Society. Then she goes to Barton, Vt.; Middletown, Conn.; Orange, Mass., and December 13 sings in an organ recital at Newton, Mass., in her former church. December 14 "The Messiah," at Paterson, N. J., and December 27 the same work with the Syracuse Festival Association. Later she sings with a Baltimore society, at other "Messiah" performances, etc.

Irwin E. Hassell was engaged as piano soloist for the Vegara concert, Carnegie Lyceum. He played modern pieces, with success commensurate with his abilities.

The Women's Orchestral Society has recently been formed. It is conducted by Leo Schulz, the well known 'cellist and able director. The orchestra is independent of any club, conservatory or personal affiliation. The Otten Quartet, as well as pupils of Bauer, and others are members. More violin, viola, 'cello and bass players will be welcomed; later other instruments will be added. Rehearsals Monday morning, Room 501, Broadway Arcade, near Sixty-sixth street. Applicants will please bring their instruments.

Beatrice Fine, Mary Porter Mitchell, Edward Strong and E. A. Jahn sang "In a Persian Garden" at New Britain, Conn., December 4, and next evening the same quartet, with substitution of Frederic Martin as bass, sang at Norwich.

Dr. P. Hartmann von an der Lan-Hochbrunn, the priest-composer, announces the first performance of his oratorio "Petrus," with chorus, soloists and orchestra, at Carnegie Hall, Sunday, January 13, 1907.

Mary Gregory Murray will give her illustrated lecture-musical, "The Songs of Life," December 7, in the Assembly Room of Hotel Martha Washington. Elizabeth B. Culbert, violinist, and Miss M. Byrne, vocalist, will assist.

Frank Hemstreet, baritone, was soloist at a concert at Detroit, Mich., November 28, when he sang Handel's "Honor and Arms" and a group of songs by Goring-Thomas, MacDowell and Pinsuti.

Paul Dufault, returning from an out of town trip, found his studios had been gutted by fire, entailing a considerable loss.

Sergius I. Mandell, the teacher of violin, will give a students' recital soon. He has removed his studio to 1469 Lexington avenue, near Ninety-fifth street.

Frances and Grace Hoyt are anticipating a trip to Biltmore, giving an entire evening's entertainment, late this month.

Saturday evening, December 9, at 2105 Seventh avenue, corner 125th street, a musicale will be given for the benefit

of the public circulating library connected with the Theosophical Society, headquarters 244 Lenox avenue. Messrs. Lockhart, Calthrop and Sorlin are engaged in the program.

Eleonora de Cisneros Here.

The American liner St. Paul came in Sunday with 160 of the cabin passengers of the Kaiser Wilhelm der Grosse, of the North German Lloyd Line, which was in collision with the Royal Mail steamer Orinoco November 21 last, off Cherbourg. Among them was the Countess Eleonora de Cisneros, the singer, formerly Eleanor Broadfoot, of Brooklyn. She is the first American girl who ever sang in grand opera in Italy without previous training in that country. She will be a member of the Manhattan Opera House forces this season, and is to make her debut next week. The Countess presented THE MUSICAL COURIER representative with a drawing which she made of the accident off Cherbourg. She says that she suffered some shock, but recovered quickly and is in splendid health and spirits, and eager to be face to face again with the American public, which she loves as no other. As Miss Broadfoot, the Countess de Cisneros formerly sang at the Metropolitan Opera under Grau. Since then her European triumphs have frequently been chronicled in THE MUSICAL COURIER.

Severin Frank's Piano Recital in Pittsburg.

That the recent piano recital in Pittsburg by Severin O. Frank was a success is indicated by the following criticism from the Pittsburg Gazette-Times:

A decidedly appreciative audience attended the piano recital given last evening at the Hotel Schenley by Severin O. Frank. The pianist, who is one of the latest to locate in Pittsburg, received a hearty welcome and was recalled several times, finally closing his recital with an encore number. He is an undoubted master of his instrument, and those who heard him last night enjoyed a treat which they will not soon forget. His touch is firm yet delicate and his work displayed an artistic perception.

Mr. Frank's program was excellently chosen. His opening number was a Beethoven sonata, op. 31, No. 3, in four movements, and next followed four Chopin selections, a prelude in D flat major, two etudes, the "Revolutionary," op. 10, No. 12, and the "black key," op. 10, No. 3, and a polonaise in A flat major. Rubinstein's barcarolle in F minor, beautifully given; Liszt's arrangement of the "Spinning Song," from Wagner's "Flying Dutchman," and Liszt's "Hungarian Rhapsodie," No. 11, completed a thoroughly satisfactory program.

Buchhalter Recital Tonight.

Simon Buchhalter, the pianist, will play the following program at his recital in Mendelssohn Hall tonight (Wednesday, December 5):

Orgel Concert, D minor.....Willy. Friedeman Bach
Bearbeitet von August Stradl
Thirty-two Variations in C minor.....Beethoven
Sonata, D major, op. 10, No. 3.....Beethoven
Scherzo, C sharp minor, op. 39.....Chopin
Nocturne, B flat major, op. 27, No. 2.....Chopin
Mazurka, F sharp minor, op. 6, No. 1.....Chopin
Polonaise, F sharp minor, op. 44.....Chopin
Scherzo, E flat minor, op. 4.....Brahms
Wurms aus op. 12.....Schumann
Grillen, aus op. 12.....Schumann
Das Sterbe Glöcklein.....Schubert-Liszt
Mazepa.....Liszt

Boston Symphony Programs.

The programs of this week's Boston Symphony concerts at Carnegie Hall are appended. Rosenthal will be the soloist on Thursday and Timothée Adamowski on Saturday:

THURSDAY EVENING, DECEMBER 6.
Overture, Leonore, No. 3.....Beethoven
Concerto in E flat major, for Piano, No. 3.....Liszt
Symphony in E flat major, No. 7.....Bruckner
SATURDAY AFTERNOON, DECEMBER 8.
Overture to The Betrothed of the Tsar.....Rimsky-Korsakoff
Concerto in F sharp minor, for Violin and Orchestra.....Strube
Symphony, No. 5.....Glazounoff

Rosenthal with New York Symphony.

On Saturday and Sunday next the New York Symphony Orchestra will give at Carnegie Hall the following program:

Symphony, No. 6, Pastoral.....Beethoven
Concerto, for Piano, B flat minor.....Scharwenka
Redemption, Morceau Symphonique (first time in New York),
César Franck

Ultava (Moldau), Symphonie Poem.....Smetana
The soloist at both of the concerts will be Moriz Rosenthal.

Program for Macmillen's Debut.

The following program has been arranged for the New York debut at Carnegie Hall, Friday evening, of Francis Macmillen, violinist, assisted by the New York Symphony Orchestra: Suite from "Henry VIII," Saint-Saëns, New York Symphony Orchestra; concerto in D major, Paganini, Francis Macmillen; adagio in E flat major, Mozart; (a), "Evening in the Highlands," (b) "Norwegian Wedding Procession," Grieg; concerto in A major, Sinding, Francis Macmillen.



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"Books o' the op'ry?"

IN astronomy the season of falling stars is over; in music it is just beginning.

OPERA, opera everywhere. The giant struggle has begun, and the eyes of the world are on New York.

WHO said Boston does not know how to applaud? After Rosenthal's playing of the Liszt E flat concerto at the Boston Symphony concert in the Hub last Saturday, the great pianist had six tumultuous recalls.

THE Manhattan Opera opened brilliantly and successfully on Monday night with a performance of "I Puritani." Bonci and Pinkert sang the chief roles. Full details will be found elsewhere in THE MUSICAL COURIER.

IN opera, as in every other form of business, competition is the best thing for the public. This week we have the unprecedented spectacle of the Metropolitan producing two novelties, Giordano's "Fedora" and Berlioz's "Damnation de Faust." Hammerstein is like unto a saviour.

ADELINA PATTI made her real farewell appearance in London last week. The next one has not yet been announced. There are no apparent reasons for Patti's retirement, as her singing is not less artistic than it was; her voice, thanks to the care she takes of herself, is still sympathetic and even beautiful, and thousands of persons crowd her concerts abroad whenever she sings in public. Patti, all things considered, is the most amazing example of the vocal art the world has ever known.

THERE was no demonstration against Caruso when he appeared last Wednesday evening as Rudolfo in "Bohème." He won his usual triumph for his fine singing, and thus the Caruso case may be considered closed, except for the legal procedures which will arise from the tenor's appeal against Magistrate Baker's fine of \$10. The musical public is no longer concerned over Caruso's wrangle with the police, and henceforth is interested only in what the famous singer does when he faces the footlights. Incidentally, THE MUSICAL COURIER was practically the only newspaper in New York which did not try and condemn Caruso before the magistrate had rendered his verdict.

THE Tribune and the Sun say that hundreds of tickets for the "Bohème" performance last Wednesday were given to an Italian bank in this city, to be distributed free among those countrymen of Caruso who were willing to go to the Metropolitan and "vindicate" him with noisy and prolonged applause. "As a matter of fact," adds the Tribune, "not a hand was moved in the parterre boxes. * * * Naturally there was no desire either to give Signor Caruso a testimonial of esteem or to utter condemnation against him on the part of the boxholders, subscribers and regular patrons of the opera." THE MUSICAL COURIER believes that the American public refuses to be made a court of appeal in legal matters, but this paper does not believe that the demonstration for Caruso's singing was manufactured. It seems queer that if the managers of the Metropolitan really gave away free tickets, they should have done it in such a clumsy manner as to be found out by the Tribune and the Sun.

THE New York Herald reproduces in full the report recently made to the Department of Commerce and Labor by J. E. Dunning, American Consul at Milan, Italy, relating to our native students who go there for the study of singing. The chief points of the report were published in THE MUSICAL COURIER some months ago and commented upon at the time by this paper. Mr. Dunning advises American parents not to send their daughters unaccompanied to Italy. THE MUSICAL COURIER agrees thoroughly with this country's Consul at Milan, but adds: Don't send your daughters unaccompanied to any other European city either. Paris, Berlin, Leipzig, London, Dresden, Florence, Naples, Rome, Munich, Liège, Brussels are the most unsafe places imaginable for American girls living there alone. The reasons are manifest to all who have ever been abroad, and from time to time specific happenings told in our daily paper cables from Europe offer the most potent argument of all to American mothers who hold the weal of their daughters more sacred than a mythical "career" hardly ever realized, and even if achieved bought at a sacrifice that bends the spirit and often breaks the heart.

MANHATTAN OPERA OPENING.

BEGINS SUCCESSFULLY WITH BELLINI'S "I PURITANI."

With all the outward glow and gallantry and glitter of success, Oscar Hammerstein opened his new Manhattan Opera last Monday night with a performance of "I Puritani," which was in all senses of the word a revelation to the vast and brilliant audience. Hammerstein's promise had been to give New York a second opera worthy in its complete equipment to rank in every way with the older Metropolitan. The metropolis studied his plan and scoffed. It called Hammerstein a "dreamer," and the most practical men in the opera business advised him to make his enterprise a "popular priced" house for the masses. Hammerstein said nothing, but went ahead on his own lines. He has in the past had a way of performing what he promised and realizing his "dreams," and New York, which is notoriously forgetful, should have remembered. Again a Hammerstein vision has come true, and this time more grandly and gloriously than ever.

The present account has nothing to do with architectural description, which will be found in another column for those interested in such things. Nor will this reviewer attempt a pen picture of the immense and representative audience, the warm and radiant colors of the interior of the house, and the beauty and effectiveness of the illumination. The lateness of the hour at which the performance closed renders it necessary to get this writing on the press at the earliest possible moment, and therefore we must confine ourselves solely to a hurried consideration of the musical matter offered at the premiere on Monday evening.

First and foremost comes the question of the tenor when a new operatic venture is discussed in New York or anywhere else. Hammerstein's tenor is Bonci, regarded now for some years in Europe as the only serious rival of Caruso. Be it said at once that this reputation was fully sustained by Bonci, although he was plainly nervous, and did not sing with the full measure of voice and confidence which those who have heard him often abroad know he possesses in rich measure. Bonci probably had his own reasons for choosing "I Puritani" as the vehicle for his debut, but it is not an opera in which the tenor part shines as conspicuously as in some other Italian works, nor is his music so varied in style as to afford the best opportunity for vocal display of the kind the public loves most. In his opening cavatina Bonci at once established himself, after only a dozen measures or so, as one of the finest lyric artists ever heard in America. The purity and superlative sweetness of his voice, the consummate elegance of his phrasing, the perfection of his vocal technic, and the ease and perfect control of his tone emission, breathing, diction, and delivery stamped him as one of those absolute masters of *bel canto* who have been mourned as lost to the world forever. More cannot be said now, but what has been said need be accepted with no reservation whatever. In other operas, and when he has shaken off his first night trepidation, Bonci will take all of this town by storm as he did part of it last Monday evening. The house literally rose at him, and interrupted his principal arias with tornadoes of applause and delighted "bravos." Bonci is a much smaller man physically than Caruso, and has not that singer's volume of voice, nor its naturally robust quality, but he seems to excel him in musicianship, in artistic control, and in the power to make each phrase yield its last vestige of musical meaning and lyrical potentiality. If Caruso and Bonci could

be rolled into one, the world would possess the greatest vocalist that ever lived, and no aeons of time to come could ever hope to match him. New York will now begin to make comparisons—an occupation it loves—but it will find the task one of the most difficult ever attempted in music. Better call



Mlle. Pinkert.

it a tie, and enjoy both Caruso and Bonci, each in his own marvelous way.

Ancona, since last he was heard here, has developed into a wonderful artist, with a baritone voice of singular range and richness. He seems to sing bass tones as easily as tenor flights. His vocalism is on the order of Plançon's, and if it were possible, exceeds that fine artist's in polish, reserve and exquisite attention to musical detail. More of Ancona later.

Mlle. Pinkert is a coloratura soprano with a very light voice of agreeable quality and extreme flexibility. She suffered palpably from nervousness, but nevertheless displayed considerable technical facility



Alessandro Bonci.

and much knowledge of interpretative nuance. In the famous mad scene her trills and roulades were tossed off brilliantly enough to win her a great ovation.

Arimondi is a basso of tremendous proportions, vocally and physically, and his singing brought down

the house when it did not shake it. He sings with rare art, however—as did the entire company—and does not merit attention only as a vocal virtuoso of force.

Campanini, the conductor, had his orchestra trained to the last degree of perfection, and gave infinite joy to the judicious ear with his restrained climaxes, delicate tone gradations, and spirited though flexible accompaniments.

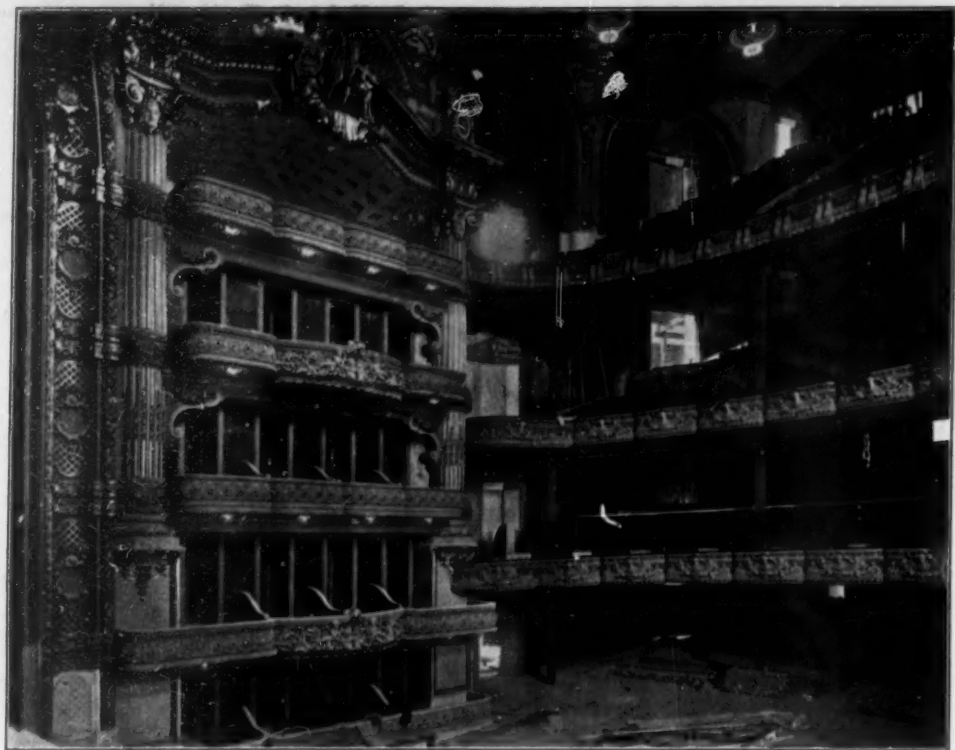
The chorus astonished all veteran opera goers. In volume, resonance, quality and precision of tone, accuracy of intonation, and boldness of attack, it far exceeded the best chorus that had ever been heard here before at any operatic first night.

L. L.

When seen near the close of the performance, Oscar Hammerstein said: "When I say that I am satisfied, there seems nothing more to be said. The Manhattan Opera House represents the biggest achievement of my life in every respect. If I am to judge by the reception of the splendid audience tonight I may take the indication as complete approval of my venture. One must make allowances, however, for first night enthusiasm, and it remains to be seen whether the public will continue its support of the new opera house. I repeat what I have already declared: that far from feeling the uplift and elation usually attendant on the successful launching of a big venture like this, I am curiously apathetic. This is not the result of decayed interest, but rather attributable to the realization that my part of the work has been effected."

Cleofante Campanini's comment on the new opera was: "As conductor of the opera in the great capitals of Europe, and in the classic theaters of the world which have been dedicated to the lyric muse, I can say with all sincerity that I have never conducted with a pleasanter sense of the fitness of artistic environment than was felt by me tonight when I raised my baton for the first time in Mr. Hammerstein's beautiful Manhattan Opera House. The impresario has supplied to this great city an equipment for the representation of opera such as has seldom if ever been got together by a State, let alone an individual. The audience tonight is made up of music lovers and I am sure their enthusiasm was genuine and will be lasting. I am more than pleased with the premiere and congratulate Mr. Hammerstein with all my heart on the accomplishment of so immense an undertaking."

Bonci said: "During the recent rehearsals of 'I Puritani,' I had an opportunity to try the acoustic properties of Mr. Hammerstein's new opera house. Although I was assured of their entire adequacy it was not until tonight that I gave the full test to this important feature of the lyric stage. Now I can speak from the actual experience and I am free to confess that no where in the world are the acoustics so superb as here in the Manhattan. The audience surely demonstrated its appreciation tonight. It is part of the sensitiveness of the artist that he feels the sympathy of his auditors almost before they have had an opportunity to express approval in applause and cheers. I am quick to note the mental attitudes of my audience, but I was encouraged beyond my highest hopes tonight, not only at my reception on this, my first appearance in America, but in the whole atmosphere of the auditorium which seemed to me to be surcharged with kindly hospitable interest and the spontaneous and ready ap-



INTERIOR VIEW OF THE NEW MANHATTAN OPERA HOUSE.

preciation which is the greatest tribute that can be paid to a singer. I trust that the citizens of New York will continue to show as great enthusiasm for their new opera house as was made apparent by their ovation to the management and artists to-night."

What Bonci said of the acoustics is quite true. That feature of the Manhattan Opera will excite the pleased wonder of all New York as the performances go on and audiences are able to make comparisons with other houses.

The full cast of "I Puritani" was as follows:

Elvira	Mlle. Pinkert
Enrichetta	Mlle. Zaccaria
Arturo	M. Bonci
Bruno	M. Venturini
Ricardo	M. Ancona
Giorgio	M. Arimondi
Walton	M. Mugnoz

A MODEL OPERA HOUSE.

The completion of the Manhattan Opera House consummates a project long the ambition of Oscar Hammerstein. When the doors of the foyer were thrown open on Monday evening the public had an opportunity to judge an enterprise, the magnitude of which might have daunted a less resolute purpose than that of the director and builders. To Oscar Hammerstein alone, the New York public is indebted for this beautiful new addition to its places of amusement, and its opening on Monday marked its dedication to the great music loving multitude, apart from class, upon whose support the success and the maintenance of the institution will hereafter depend.

The interior plans of the Manhattan Opera House have been worked out along the symmetrical lines of modern and French architecture. Its approach from the exterior portico is made through a stately entrance foyer in style of the Regency, with walls of warm toned Yorkshire stone relieved and contrasted by massive columns of breche-violet marble with bronze ornaments, doors, trims, etc.; then, through an arcade foyer directly into the orchestra

floor. Two large Italian marble staircases with heavy bronze balustrades in lyric design at the left and right, lead up to the Louis XV "Grand Foyer de Luxe," thence through to the loges and proscenium boxes. Spacious elevators to the left and right lead to the foyer and boxes, and two staircases at the extreme ends lead to the second and third balconies. The main auditorium rises from its structural base through a peristyle containing forty proscenium boxes, supported by columns of heroic size, which also act as the supporting base for a semi-circle of loges and the two balconies above. The proscenium boxes are crowned at either side of the stage with an ornate superstructure rising eighty feet above the orchestra floor, and designed to form a background for two sculptured figure groups, representing Genius flanked by the arts, Painting and Sculpture. The entire scheme reaches a fitting climax in the beautiful main ceiling, one hundred feet high, with an enormous shallow dome, elliptical in shape, forming a background for the main sculptured group of nine figures, in the center of which are Orpheus and the Muses, Euterpe, Caliope, Melpomene and Terpsichore. The center of the gold ellipse encloses a huge painting in allegory, containing upward of forty figures suggesting music attended by various allegorical deities. The main electrolier is fifteen feet in diameter and contains one thousand lamps. Twenty-four minor electroliers enhance the effect and augment the necessary illumination for the vast auditorium and ceiling. Five thousand incandescent lamps are distributed elsewhere throughout the auditorium.

The proscenium frame, having an opening of sixty by fifty-three feet, is surmounted by a mural painting sixty by twenty feet, set in a gigantic tympanum. Herein are represented the operas at the shrine of the goddess Music. Over one hundred figures are shown, in the various operatic characters which are readily recognized.

The architectural scheme of decoration and color is in the style of Louis XIV. The prevailing colors are mural grounds of deep red, with decorations in

contrasting shades of warm buff tint, relieved with ornaments in gold. The proscenium frame is treated in gold throughout to set forth the stage picture advantageously. There are spacious Pompeian smoking rooms below stairs, with parlors, lounging rooms, room for the press, etc. The contrast and execution of the interior decoration of the Manhattan Opera House was in the hands of the firm of Hammerstein & Denivelle. The entire building is absolutely fireproof and the channels of exit have been so arranged as to make congestion of ingress and egress practically impossible. Six interior staircases in addition to two elevators afford a means of reaching the upper balconies. There are foyers and corridors for promenading on every floor. The nearness of the proscenium boxes and loges to the stage is another practical improvement added to the acoustic properties of the opera house, which are said to excel those of any lyric theater in this country or abroad. The proportions of the stage are ninety by one hundred and seventy-five feet. There was a surprise in store for patrons in the comfort of the orchestra chairs, which Mr. Hammerstein made in a special and exceptionally handsome design.

Among the other fine theaters in New York City which have been built by Oscar Hammerstein may be mentioned the Harlem Music Hall, the Columbus Theater, the Harlem Opera House, Koster & Bial's, Victoria, Belasco, Lew Fields, New York and Criterion Theaters, but the Manhattan Opera House overtops them all in every respect, and is a monumental tribute to the resourcefulness, originality and enterprise of its builder.

WHERE is Garner, the man who studied the monkey language? Perhaps he could go up to the Zoo and give the world the true story.

MILKA TERNINA has cabled the Metropolitan Opera House that she will not come here this season. THE MUSICAL COURIER published the news several months ago.

"PURITANI" will not be revived at the Metropolitan this winter. Caruso wishes to have it known that this decision was reached (and published) before Bonci's sensational success on Monday night.

FROM Portland, Ore., comes the following momentous news: "Sellwood Methodist Church, of Portland, has abolished its choir in favor of a phonograph. This feature was given its first trial tonight when machine made music occupied the intervals usually given to singing by the choir and congregation. The phonograph was placed near the pulpit and was operated by Deacon Hicks." That is the first practical suggestion for doing away with the traditional quarrelling in the choir loft.

ROSENTHAL was the star attraction at the first of the Bagby musicales in the Waldorf-Astoria on December 3, and on Thursday evening, the 6th, he is to be the soloist with the Boston Symphony Orchestra in Carnegie Hall. On December 13 Rosenthal will make his only appearance in Brooklyn, under the auspices of the Brooklyn Institute, in a recital at the Baptist Temple. On the 15th and 16th, he will be the soloist with the New York Symphony Orchestra in Carnegie Hall and on December 23 and 30 Rosenthal is to be heard in the Metropolitan Opera House Sunday concerts. The last named engagement will be Rosenthal's tenth in Greater New York within the space of about six weeks.

The National Conservatory of Music of America

47-49 WEST 25th STREET, NEW YORK

Mrs. JEANNETTE M. THURBER, President

ARTISTIC FACULTY

WASSILI SAFONOFF, Director

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ORCHESTRA (Instruction Free)—November 19th (Monday) from 2-4 P. M.

WASSILI SAFONOFF, Conductor

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Nothing except singing happened at the "Bohème" performance last Wednesday.

Caruso was in excellent voice, save for a few very tremulous tones in the beginning. As the natural volume and beauty of his organ unfolded themselves, his simian experience was completely ignored in the face of his splendid vocal achievements. The applause broke in at the usual places, and on the part of the average auditor was meant as a sincere tribute to the singer, and not as a verdict on the man. What was really vindicated at the Caruso debut was the common sense of the American people.

Sembrich was herself, and in that statement is summed up a whole world of praise. Whatever else the years may have laid waste, they have certainly dealt gently with Sembrich's glorious voice and her matchless art. She sang with all her old-time witchery of tone and wealth of nuance, and was a delight from the first note to the last. It is nonsensical to talk of Sembrich's matronly appearance as Mimi. What sensible person ever looks for verisimilitude in opera? The singing's the thing. Does Caruso look like a starved poet as Rodolfo? Does Alten look or even act like Musetta? The grisette of Fritz Scheff, arch, alluring and fleet of foot, crowds in upon the memory when the name of Musetta is mentioned. Alten's singing has more sound than subtleness. She is always the Rhine-maiden.

Scotti, that polished villain of opera, for once mimed a pathetic figure, Marcello, and he played him with a fine admixture of sentiment, grandiloquence and tender humor. Journet evidently misunderstood his role, for in the score Puccini has nowhere indicated that Colline should mouth his music and sing it without voice. The new Simard will soon figure in local opera reviews merely as an "also sang." Vigna, the conductor, should have been fined at least \$10 for annoying and insulting the score with various melodramatic sforzandos, languishing affetos, and ritardando agonies long drawn out.

Following are some items from the local daily newspapers of the next few months:

Mrs. De Hull-Tyng was observed in her box at the Metropolitan between eight and nine o'clock last evening, dressed in her famous Nile-green spangled robe, and with aigrette and stomacher to match of priceless emeralds. She went home shortly after nine o'clock, and promptly at ten entered her box at the Manhattan, where she created a sensation with a marvelous costume of hand-painted duchesse satin (pink) and her unapproachable collection of pink pearls.

The Misses Banke-Rolle are ardent lovers of opera and also enthusiastic devotees of motoring. These two seemingly incongruous tastes were made to harmonize in a practical fashion last week when "Les Huguenots" and "Le Prophète" were given on the same evening at our two opera houses. Particularly fond of Meyerbeer, the Misses Banke-Rolle determined to hear as many of the principal

arias of the two works as they could, and having a box at both houses, and a fast motor car at their disposal, the task was not so difficult as might seem at first blush. They drove early to the Metropolitan, where they heard the overture of "Les Huguenots" and the rousing chorus "Bonheur de la table." Hastily departing after that number, the Misses Banke-Rolle rushed to the Manhattan, where they were just in time to hear the beautiful duet, "Un Jour dans les flots de la Meuse," sung by Bertha and Fides in the first act of "Le Prophète." Back to the Metropolitan flew the ardent music lovers and gained their box at the moment the celebrated "Piff, Paff" was being begun. Remaining also for the renowned cavatina, "Nobles Seigneurs," the Misses Banke-Rolle ordered extra speed of the chauffeur and barely made the opening of the second act of "Les Huguenots." They listened to the ravishing "Le jour baisse et ma mere," delivered in Bonci's most mellifluous style; then raced back to the Metropolitan, where the duet "Beauté divine" was just being sung by Raoul and Marguerite. At its close the Misses Banke-Rolle headed again for the Manhattan, where they would have been in plenty of time for the famous "Ah! mon fils!" had they not been arrested for violating the speed regulations of Seventh avenue.

A striking incident which occurred at the Metropolitan matinee this afternoon served to illustrate how necessary it is for a metropolis like New York to possess two opera houses of the first rank. Both institutions had announced "Faust" as the bill, and the two performances were proceeding smoothly enough until the last act was reached at the Metropolitan, when, just before the rise of the curtain, the announcement was made that the great Caruso had been stricken with a desire to do a caricature of Charles Henry Meltzer and could not possibly finish the opera. Hurry calls for substitutes were of no avail, and Herr Conried was almost in despair, for no matinee audience would ever be content to see "Faust" go without his punishment, and Marguerite without her halo. Suddenly the resourceful impresario had an inspiration. Rushing to the telephone he called up Signor Hammerstein. A short confab ensued and the two great men combined to save the situation. Herr Conried rushed his ushers through the house with transfer checks, the audience hurried pell-mell over to the Manhattan—where the curtain for the last act was being held—and the two vast bodies of listeners wept and applauded together as Marguerite was wafted to heaven and Faust in the other direction.

A novel event next week will be the great "coalition benefit" of the managers, Hammerstein and Conried, who, after fighting each other for two months, have now bowed to the trend of the times, and will combine for one night to avoid unprofitable competition. The "stars" of both opera houses will appear on the Metropolitan stage, the public thus being enabled to hear and see a galaxy of 104 world-renowned artists in one and the same opera. The work selected for performance is "The Black Crook," with the customary vaudeville interlude in the second act. The climax of this scene will be a friendly two round bout between Messrs. Bonci and Caruso, when six-ounce padded gloves will determine the moot question as to which of the singers is the greater.

The Sunday night concerts at our two opera houses are assuming the form of veritable musical duels. The Metropolitan announces that it now allows each of its soloists seven program numbers and twenty-nine encores at their Sunday night appearances, while the Manhattan retaliates with the pronouncement that its artists are to sing only six program numbers each, but as many encores as they like. This brought the duration of last Sunday's concert at the Manhattan up to 3:15 A. M., but the

Metropolitan audience was dismissed only two minutes later, or at 3:17 A. M.

It now has been ascertained that the dress suited gentlemen in the parquet of the Metropolitan, who have been in the habit recently of falling asleep and snoring audibly whenever Caruso began one of his arias, were agents acting for Hammerstein and Bonci. Herr Conried threatens that if these unfair methods of competition do not cease, he will give extraordinary "Siegfried" performances, with two Siegfrieds, two Brünnhildes, two Wotans, two dragons, real Rhine water and trained talking birds for the forest scene.

Mme. Sembrich's "spotters" at the Manhattan reported to the diva that Mme. Melba's recalls after the "Traviata" death scene numbered exactly twenty-seven, and the floral offerings forty-one, as compared with thirty-two floral pieces for the great Sembrich and twenty-four recalls. The Metropolitan prima donna is furious at Herr Conried, and accuses him of dire and tragic mismanagement.

In figuring up the outcome of his season, Herr Conried found that he had spent \$1,042,399 as against \$1,042,380 spent by Signor Hammerstein. The latter, hearing of his rival's triumph, drew a crisp \$20 bill from his pocket, and in the presence of the newspaper men, the ambitious impresario calmly ate the money. Thus, as opera is judged in New York, Hammerstein had a greater season than Conried by exactly one dollar.

The opera contest is on. Morituri! New York will please indicate with its thumb which of the gladiators is to live.

Pianistic news: It's a boy. Congratulations may be addressed to Mr. and Mrs. Josef Hofmann at their villa in Potsdam, near Berlin.

There are rumors that if Rosenthal plays the "Don Juan" fantasia again in this city, he will be arrested for exceeding the speed limit in the finale.

Yes, Chlodwig, there is such a composition as Moszkowski's piano concerto. Fannie Bloomfield-Zeisler will play it this week in Philadelphia with the symphony orchestra there.

"Dorothy Muir-Mackenzie, who is to marry Mark Hambourg, is a Scot, the daughter of Sir Kenneth Augustus Muir-Mackenzie, who has been permanent principal secretary to the Lord Chancellor since 1880, and who also holds the office of Clerk of the Crown of Chancery. The pianist owes his future bride to an acquaintanceship formed by her during student days at Brussels with his brother, Jan Hambourg, the violinist."

Rosenthal is down for the Scharwenka B flat minor concerto at the New York Symphony concerts this week. There will be doings in the scherzo.

Vincent d'Indy's remarks on transcriptions and arrangements hit his greatest colleague with particular force. Saint-Saëns is one of the prime offenders in that regard—if such art in paraphrasing could be called an offense at all. The many Saint-Saëns transcriptions are as ingenious and as beautiful as the best ones by Liszt.

The devastation among the pianists continues. From London comes the news that Gertrude Peppercorn is to be married to J. Aumonier, of London. The gentleman is in luck, for Gertrude is a beautiful woman and a most gifted pianist.

Some one from Buffalo asks: "What in the world ever made Rosenthal conceive the idea of arranging

Chopin's D flat valse in thirds?" Very simple. He had his arms crossed when he wrote it.

How can American composers be expected to write warm melodies in cold rooms?

Latest pianistic news: Vera Maurina played Hugo Kaun's piano concerto with great success recently at a symphony concert in Helsingfors. Saint-Saëns will play his G minor concerto with the Cincinnati Symphony Orchestra on December 14 and 15. The same orchestra will also have Gabrilowitsch as its soloist in the Liszt E flat concerto on January 11 and 12, and Lhévinne in the Rubinstein E flat concerto on January 25 and 26.

The Baltimore Sun has the best comment on the Caruso case. It says: "Don't think \$10 was the only penalty for Caruso. Wait till he meets Mrs. Caruso."

Quod licet Jovi, non licet Bovy.

LEONARD LIEBLING.

"MADAM BUTTERFLY" BREAKS WORLD'S RECORD.

With the eight performances of "Madam Butterfly" this week at the Garden Theater, New York, this grand opera masterpiece will break the record for consecutive performances of any serious opera previously given in this country. Only three more weeks remain in which to hear Puccini's three act operatic gem in the East, Mr. Savage having extended the engagement two weeks. This will bring the closing New York performance on Saturday night, December 22, when the opera will have attained the unprecedented run of fifty consecutive performances. This will exceed the record for any grand opera in any language in this or any other country.

The longest previous record of a grand opera is also held by a Puccini work, his "Bohème" having had twenty-eight consecutive performances in 1898 in San Francisco. The record in Europe is said to be held by Verdi's "Ernani," which had a run of nineteen performances at the Paris Grand Opera. American music lovers will delight in the fact that grand opera in English has surpassed all records of opera in a foreign tongue. Mr. Savage plans to give "Madam Butterfly" nearly 200 performances during the season, exceeding the record of 127 performances in English of "Parsifal."

During the past four weeks the Garden Theater has been crowded nightly with music lovers, and the enormous advance sale would indicate that "Madam Butterfly" might remain in New York all winter except for the fact that Manager Savage has booked a cross-continent tour for the company and has been unable to cancel the engagements in Cincinnati and Cleveland. The entire company, with its orchestra of sixty, will be taken direct to Cincinnati Christmas week, and thence to Cleveland for New Year's week, after which it goes to Indianapolis, St. Louis and Chicago before starting on its tour to the Pacific coast. An itinerary of 14,000 miles has been laid out, including engagements in sixty leading cities. To accommodate his organization, Mr. Savage will charter a special train, with sleepers, day coaches and a dining car in addition to four baggage cars for the scenic production.

Raoul Gunsbourg, the impresario at Monte Carlo, did not come here to superintend the rehearsals of "La Damnation de Faust." The reason assigned by the Sun for his non-appearance is as follows:

"M. Gunsbourg did not come to this country on account of the beard of M. Plançon. It seems that M. Plançon refused to remove his black beard when he appeared as Mephisto. M. Gunsbourg declared he would take no part in any production that contained such a sacrilege and refused to come to this country unless Mr. Conried substituted another singer. Mr. Conried replied that he preferred M. Plançon with his beard to anybody else, and M. Gunsbourg stopped at home."

THE PEOPLE'S SYMPHONY CONCERTS.

No efforts to educate the musical taste of the masses equals the work accomplished by the People's Symphony Society. This work, which is truly philanthropic and educational in character, is entirely free from condescension and sensationalism. Franz X. Arens, the conductor, who is also the organizer of this admirable endeavor, is assisted at each concert by sixty musicians from the New York Philharmonic. At each concert, it has been the rule for Mr. Arens to deliver a brief analytical lecture on each of the works played or sung. At the first pair of concerts in Cooper Union Hall on November 22 and at Carnegie Hall on November 23, a request program was presented, including the overture to Mendelssohn's "Midsummer Night's Dream," the fifth symphony, by Beethoven; the Prelude and Love's Death from "Tristan and Isolde," and the "Marche Slav," by Tchaikowsky. The singer for the evening was Isabella Bouton, a resident mezzo soprano of high accomplishments. At the close of the concerts last year, the patrons of these concerts were invited to vote on their favorite compositions. The works played at the first pair of concerts reflected the taste of the masses. In addition to these works, the "Peer Gynt" suite and the Mendelssohn violin concerto received the highest number of votes. The Grieg suite will be played at the second pair of concerts and the Mendelssohn concerto at the third. The full program for the second concert will be the "Jubilee Overture," of Weber, the G minor symphony, by Mozart, the Weber concertstück for piano and orchestra.

In addition to the symphony concerts, the society has organized a People's Symphony Auxiliary Club, with monthly concerts at Cooper Union Hall, at which chamber music works are heard. A Mozart program was given at the first concert. At the second concert, December 14, the evening will be devoted to Beethoven. The dates for the next pair of symphony concerts are Thursday evening, December 27, at Cooper Union Hall, and Friday evening, December 28, at Carnegie Hall. The admission, with seat to both the symphony and chamber music concerts, costs about one-quarter the price asked for other concerts in New York. These tickets are sold to wage earners and music students who come properly identified at the office of the Society, 32 Union Square. The officers of the People's Symphony Society are Gustav E. Kissel, president; Nora Goodwin, vice president; James Speyer, treasurer; Franz X. Arens, musical director. The executive committee consists of S. Mallet-Prevost, chairman; Gustav E. Kissel, Isaac N. Seligman, Mrs. James Speyer, Nora Goodwin, Richard Schuster and Samuel R. Tucker.

Orchestral concerts, at nominal prices of admission, leaves a big deficit each year for the directors to pay. More people of wealth are needed to assist those who have borne the burden for the past six years. Greater generosity on the part of rich music lovers would enable their poorer sisters and brothers to hear some of the world famous artists at these concerts. Even the great artists (who earn fortunes every year in this country) ought to take an interest. The people who have a hundred times more money, than they or their descendants will ever be able to use, are on trial at this time. The settlement of certain problems remains with them, and if these problems are not settled within a reasonable time, the penalty for many sins of omission will have to be paid by somebody.

ALBERTO JONAS IN VIENNA.

(By Cable.)

BERLIN, November 30, 1906.

Telegram from Vienna reports immense success of Alberto Jonas at his debut in Austrian capital. Five encores. Exceptional enthusiasm.

ABELL.

THE report that several young men loosed a live monkey in the parquet at the Metropolitan during the performance of "Bohème" last Wednesday is utterly without foundation.

THE Woman's Choral Club, Victor Harris, the conductor, has renamed the St. Cecilia Club, bids fair to become to women singers in this city what the Mendelssohn Glee Club is to men. Mr. Harris' organization now numbers seventy-five voices, and is preparing for two important concerts with orchestra in January. On page 17 of this issue of THE MUSICAL COURIER will be found further interesting information about the St. Cecilia Club.

SAINT-SAËNS' RECITAL IN BROOKLYN.

Camille Saint-Saëns, the eminent composer, pianist and organist, played Monday night last on the platform of Plymouth Church, from which the great Henry Ward Beecher preached the doctrine of universal brotherhood for many years. The auditorium was crowded with members of the Brooklyn Institute of Arts and Sciences, under whose auspices M. Saint-Saëns appeared in Brooklyn. In addition to these members, there were many parishioners of the Plymouth Church parish assembled to welcome the distinguished visitor. The advance announcement that Saint-Saëns might play some organ numbers was not carried out, but no one regretted that he gave a complete piano recital. The numbers were those which THE MUSICAL COURIER published last week, and included the following:

Sonata, D minor, op. 31, No. 3.....	Beethoven
Adagio, C major, from Sonata, op. 31, No. 1.....	Beethoven
Sonata, E flat, op. 31, No. 3.....	Beethoven
Impromptu.....	Chopin
Etude.....	Chopin
Waldscenen.....	Schumann
Au Bord d'une Source.....	Liszt
Tarantelle.....	Liszt
Fragments of the First Act of Samson et Delilah.....	Saint-Saëns
Chorus of Priestesses.....	
Ballet.....	
Air of Delilah.....	
Fragments of Algerian Suite.....	Saint-Saëns
Reverie à Blidah.....	

This great musician, who has reached the Biblical age of three score and ten, once more astonished the musicians among his listeners by the clarity, dignity and profound depth of his Beethoven readings, by the charm and emotion with which he performed the Chopin, Schumann and Liszt numbers, and lastly, by the emotion and beauty displayed in the playing of his own music. At this hour there is not time to say more about this uplifting evening.

CLARENCE EDDY TOURING NORTHWEST.

Clarence Eddy, the organist, gave his first concert in a three weeks' tour of the Northwest, at Brockville, Ont., last Monday. On December 7 and 8 Mr. Eddy will play in the towns of Hancock and Calumet, Mich.; on the 13th and 14th at Calgary, Canada, and 17th and 18th at Winnipeg.

These engagements will be followed with concerts in Massillon, Ohio; Milwaukee, Wis.; York, Pa., and a big affair in Convention Hall, Buffalo, N. Y., on December 23.

Change in Opera.

Because of the late arrival from Europe of Maurice Renaud, the French baritone, a change has been made in Wednesday night's bill at the Manhattan Opera. "Rigoletto" will be substituted for "Don Giovanni," and the cast will include Mmes. Pinkert, Severina, Zaccaria, Giaconia; MM. Bonci, Arimondi, Fossetta, Mugnoz, Venturini, Reschiglian, Renaud. Conductor, Cleofante Campanini.

Hamlin in Berlin.

(By Cable.)

BERLIN, December 2, 1906.

George Hamlin, the tenor, has been engaged for the tenor part in Beethoven's "Ninth" symphony, with chorus, which will be given in Berlin December 16 and 17, under the direction of Arthur Nikisch with the Philharmonic Orchestra.

ABELL.

Musical for German Poliklinik.

The Ladies' Auxiliary of the German Poliklinik will hold a musicale and afternoon tea in aid of that institution at the Waldorf-Astoria Hotel on Tuesday, December 11, at 2.30 o'clock. Among the artists who have volunteered their services are Lillian Blauvelt, soprano; Maud Powell, violinist; Mr. Von Norden, tenor; Ernest Hutcheson, pianist, and the Kaltenborn String Quartet.

A teachers' recital at St. Helen's Hall last Thursday evening brought out a large audience. The program throughout was thoroughly enjoyable. Those participating were Josephine Hills, Ruth Carter, Sophie Beebe and Darella E. Snook.

ARTHUR HARTMANN'S CAREER.

Arthur Hartmann's life story and the tale of his worldwide triumphs on the violin have been told so often in *THE MUSICAL COURIER* that no extended description is necessary to accompany the front page picture this week of the great violinist. He is meeting everywhere with signal and instant success, and most of his appearances earn for him such superlative praises as the "greatest violinist of them all," "the Wieniawski redivivus," "another Ysaye," etc.

The appended press notices, from some of the cities in which Hartmann appeared during the past fortnight on his transcontinental tour, will serve to show what sort of a reception he is winning wherever his art is presented to the public and the connoisseurs:

Arthur Hartmann showed himself a player of virtuoso ability and spirit. His technical equipment is of the highest, including a facility that is virtually unlimited, a surety which enables him to do with ease and accuracy the most difficult and tricky things, a tone which is brilliant almost to the point of sharpness, and a poise and assurance which make concert appearance clearly agreeable to him. He is temperamentally amply equipped, disclosing passion and fire, and also evidently is the possessor of good musical understanding and taste. He is a violinist of brilliant parts, and yesterday gave an admirable and convincingly authoritative reading of Vieuxtemps' D minor concerto, a broad presentment of the Bach chaconne, a berceuse of Sievekin, which was finely done, a dashing "Hungarian Rhapsody" of his own composing, a barcarolle by Tchaikowsky, and the Wieniawski "Russian Airs." The audience was enthusiastic and demanded encores after every group.—W. L. Hubbard, Chicago Tribune, November 26, 1906.

In the Vieuxtemps concerto, No. 4, with which the program opened, Mr. Hartmann quickly awakened the interest of his audience, for his style is virile and his technique is extraordinary. His bowing is free and his left hand is both swift and sure. He has a fine sense of rhythm, and went through the difficulties of the concerto with crisp, clear tones that never showed a trace of faltering. Technicalities are, of course, prominent in this work, for it is a "show piece" in many respects, but Hartmann found more beauty than is usually the case and roused his hearers by the dash with which he took the closing movement. The Bach chaconne brought to notice other and stronger traits of the performer. There was only a few moments when the almost impossible chords sounded jerky, for throughout practically the entire reading the tone flowed on in a manner that could not fail to awaken admiration. The final group consisted of a barcarolle, by Tchaikowsky, and Wieniawski's "Russian Airs." He also presented a berceuse by Sievekin and an original rhapsody, "Eljen."—Frederic H. Griswold, Chicago Record Herald, November 26, 1906.

Mr. Hartmann is a brilliant performer. He is master of his instrument, and knows its extremes, and plays upon it with rare facility. He draws an intense, thrilling tone of delicate tenderness, and his virtuosity has gone to the lengths in which his play with bow and fingers and rapid action savors of witchery and magic. From his performance of yesterday he seems to be virile, with considerable emotional depth. His intelligence is nicely tempered by feeling, and his individual expression is as picturesque in its way and as thoroughly characteristic as that of Ysaye, Kubelik or Cesar Thomson—it is his own manner and no reflection of another.—Chicago Post, November 26, 1906.

The second concert of the Lyceum League course introduced a young violinist who handles his instrument with the touch and temperament of a master. Arthur Hartmann is, to my thinking, Wieniawski redivivus. He has the same Hungarian fire, and virile bow stroke and tone. His melodies sing with a vibrant and intense repression that sounds the note of independent thinking. His conception of his art is not bounded by the walls of a studio. I have heard Bach's chaconne played by a number of "great ones" in violinistic art, but none of them have handled this immense polyphonic epic with greater certainty, intellectuality or virility. In breadth of conception and treatment, phrasing and tonal expression it is epic, and puts the stamp of greatness upon this gifted artist. Comparative criticism would place Hartmann upon a higher artistic plane than Marteau or Kubelik.—Wilson G. Smith, in the Cleveland Press, November 28, 1906.

Arthur Hartmann, who played at Gray's Armory last night, resembles Iphigeneia in more than his Mephistophelian face. His program ranged from the sparkling shallowness of Vieuxtemps, through the tempestuousness of Russian and Hungarian folksongs, up to the fathomless sublimities of Bach, and throughout he revealed, along with those qualities of polish and transcendent technique peculiar to all real artists, the living vigor and white heat intensity of utterance peculiar to himself. He may not have the glamor of Ysaye, nor the daintiness of Burmester; but in his playing one feels the throbbing of things eternal, of life greater far than art, and much higher one can never go. The Vieuxtemps concerto was given with a power of which it is unworthy. Upon the andante religioso, especially, with its traces of genuine inspiration, Hartmann lavished lyrical loveliness of tone and ardent feeling. Faure's exquisite berceuse, played as an encore, his muted strings seemed to weave a web of ethereal fantasy rather than to give a reproduction of printed notes. It was in the Bach chaconne, of course, that Hartmann did his biggest work. With most world famous artists this composition is an incomprehensible parable of complicated, blindly interwoven voices. Other virtuoso drape it, perhaps, with alluring externals, decisive rhythm and sweetness of tone, but so far as the inner thought is concerned their playing is a whitened sepulchre, veiling a shallow thought and dead conception. Hartmann's finish has not become veneer; his infinitesimal art has not glossed away his feeling, and in his hands the Bach chaconne puts on a dignity, a reverent nobility which makes it strike the deepest and highest in one's nature. It is music of the soul.—Cleveland Plain Dealer, November 28, 1906.

Hartmann must be classed among the big fellows of the violin. He still is a young man but has wonderful expressive powers in spite of his youth. Technically he is the master of the instrument and his command of the variety of tone color seems absolutely complete. He uses moderation in the structure of his climaxes and arrives at the top in a way which leaves no uncertainty as to the stability and perfectness of the production. His best effort was Bach's chaconne. It was an intellectual treat to the many musicians present.—Paul E. Teichert, Cleveland Leader, November 28, 1906.

The violinist, Arthur Hartmann, made his first local appearance at Gray's Armory last night. In addition to pleasing his audience immensely with several well known numbers, he put the musicians on the edge of their chairs by his almost superhuman performance of Bach's chaconne for violin without accompaniment. Hartmann is a superb technician, and his playing evinces a mature conception and deep feeling rarely found among the younger virtuosi. He is not a trickster without the bow and must be counted among the really great ones with the fiddle. He is nearer to Fritz Kreisler's class than any violinist we have had in Cleveland for a long while.—The Cleveland News, November 28, 1906.

The main point of beauty in Mr. Hartmann's playing is the exquisite tone he gets from his violin. He plays with much intelligence and rare fidelity to the score, with the result that auditors are moved to the "bravo" point after each number. In fact last evening the audience demanded an encore after each number and the artist responded to their demands except after the trying chaconne of Bach, after which no encore would fit. At the end of the concert this artist was awarded the rare compliment, to a violinist, of an encore. He then played with great charm the Hubay "Zephyr." Previous to this number Mr. Hartmann gave a superb rendering of Wieniawski's work on Russian airs. This was by far the violin gem of the evening. Seldom, if ever in Trenton, has there ever been heard such harmonies. Throughout the program Mr. Hartmann's work was marked with rare musicianship and intelligent thought. He is a great violinist.—James E. Van Horne, Trenton Daily State Gazette, November 23, 1906.

Hartmann's program opened with the Vieuxtemps' concerto, D minor, No. 4, and his interpretation of the adagio had that religious sentiment that first impressed his audience, while his playing of the finale showed his facility in no uncertain fashion. The audience, which was of the critically musical class, called him back to the stage and he gave a berceuse by Boriet that was singularly broad and rich in its sympathetic voicing. His succeeding selection was Bach's chaconne for violin alone, a trying test of musicianship. He did this so brilliantly despite an ailing string, that one might believe the statement of the eminent and veteran Joachim, who declared that he had never heard Bach more finely interpreted. The second portion of the concert embraced a berceuse dedicated to the violinist by Sieveking, the Dutch pianist, and his own rhapsodie, "Eljen," which he played con amore, arousing so much enthusiasm he was compelled to repeat a portion. At the close his audience lingered so long approving that he reappeared and played a "zephyr" that truly had that tonal delicacy.—Chicago News, November 26, 1906.

Hartmann's bookings in the near future, irrespective of dates which he is filling at the present time, are: Chicago, Philadelphia, Cleveland, Akron, Canton, Conneaut, Painesville, Ohio; Oxford, Ohio; Columbia, Mo.; Kansas City; Houston, Tex.; Georgetown, Tex.; Los Angeles, Riverside, San Diego, San Bernardino, Pomona, Santa Ana, San José, San Francisco and Sacramento, Cal.; Salt Lake City, Portland, Spokane, Seattle, Victoria, Tacoma, Colorado Springs, Omaha, Minneapolis, St. Paul; Davenport, Ia.; Clayton, Ia.; Toronto, Ottawa; Montreal, Quebec; Erie, Pa.; Toledo, Ohio; Muncie, Ind.; Cedar Rapids, Ia.; Lexington, Ky.; Nashville, Tenn.; Trenton, N. J.; Halifax, Nova Scotia.

Hartmann's first Eastern appearance with orchestra will be in Philadelphia on December 14 and 15, with the Philadelphia Symphony Orchestra, under Fritz Scheel.

Zeisler's Triumph in Chicago.

(By Telegraph to THE MUSICAL COURIER.)

CHICAGO, December 3, 1906.

Fannie Bloomfield-Zeisler's recital at Orchestra Hall yesterday afternoon was a tremendous artistic and financial success. She was greater than ever, and the vast audience was wildly enthusiastic. The receipts were over \$2,000 and these figures are authoritative. I saw the official box office statement. No pianist, excepting Paderewski or Rosenthal, ever exhibited anything like this drawing power in Chicago, and Chicago is the resident city of Zeisler. K.

Moritz F. Rubinstein's New Studio.

Moritz F. Rubinstein, well known as teacher of song interpretations, and "coach" for some of the most prominent concert and opera singers, has located at 816 Carnegie Hall, in the Mary Wagner Gilbert studio. He may be interviewed there Tuesdays and Fridays, from 1 to 3.

Reed Miller Song Recital.

Reed Miller, the tenor, will give a song recital tomorrow night (Thursday, December 6), at Calvary Methodist Church, in Harlem, assisted at the piano and organ by A. Y. Cornell.

Father Hartmann's Oratorio to Be Sung Here.

Father Hartmann's oratorio, "St. Peter," will be sung for the first time in the United States on the night of January 13, in Carnegie Hall, by a mixed chorus of 100 singers. It will be conducted by the composer himself.

Orchestral Leader Dead.

Mark Hassler, for many years conductor of theater orchestras in Philadelphia, died in that city Saturday, December 1, at the age of seventy-eight.

Black Patti Dead.

The so called "Black Patti," a colored singer named Flora Batson, died in Philadelphia last week.

SECOND PHILHARMONIC CONCERTS.

The second afternoon and evening concerts of the Philharmonic Society took place on Friday, November 30, and Saturday, December 1. The program was as follows:

Sonata, for Organ, E flat Bach-Wetzel
(Transcribed for Orchestra.)

Concerto, for Violin Sibelius
Overture, Oberon Weber
Symphony, C major Schumann

The interest of the afternoon centered preponderantly in Maud Powell's playing of the new Sibelius concerto, a performance as authoritative, brilliant and masterful as anything the great violinist has ever done in this city, where the list of her triumphs is large and luminous.

The Sibelius concerto is a work conventional in its formal outlines, but most unconventional in content. The beginning is in the ordinary manner, with the announcement of two contrasting themes, but in their development Sibelius allows himself the greatest freedom, and wanders off into related thematic byways with all the license of an improvisator, or, at least, a musical rhapsodist. Even the cadenza is not lacking, to give the impression of unrestrained mood and spontaneous conception. The slow movement is full of color, lovely harmonic tints and melody



MAUD POWELL.

of a high order of beauty. The other allegro movement represents an idealized and wondrously imaginative treatment of several Finnish folksongs in various moods, mournful, martial and epic.

From beginning to end the concerto is rugged rather than reflective, and even in its softer moments has a vigor of expression which is usually associated with the character of the Norse people, but hardly ever with their music. The work must be heard several times before a full exposition of its many interesting separate episodes and its complete organic scheme can be made correctly. At the present time it must suffice to say that Sibelius handles the violin part like one who knows the instrument in all its phases, and the orchestra as well. There were many passages of singular richness and beauty in their instrumentation, and in the way they are laid upon the violin.

The concerto is one of the most difficult ever written, but its heavy masses of chords, complicated figurations and esoteric cross rhythms seemed to offer no obstacles to Maud Powell, who attacked the work with masculine vigor and verve, and a technique fully equal to the most exorbitant demands made upon it by the composer. Miss Powell now is at the very zenith of her artistic maturity, and that means that she ranks worthily with the best violinists of the sterner sex. Her tone has taken on a lovely lyric quality which it did not formerly possess, and she proclaims her message in the large style and impressive utterance of one for whom the violin has no secrets, and who searches the music she plays with a clear and commanding intellect. Miss Powell was given a great ovation.

Safonoff and his men gave a plastic reading of the beautiful Bach sonata in the ingenious arrangement by H. H. Wetzel, and delighted cultivated music lovers with a romantic and splendidly balanced performance of Schumann's C major symphony. Safonoff was restrained in manner, but his new dignity did not rob his reading of any vitality on that account. His tempi were a trifle more rapid than tradition has taught in the C major symphony, but they gave the work a certain buoyancy which it used to lack when its romantic sweetness was made too cloying. Safonoff finds the right mood for Schumann, and therein proves himself to be a conductor of poetical instinct and lively fancy. The "Oberon" overture was a delight.

BOSTON.

Saint-Saëns' Debut in Boston.

It was a huge, animated crowd that completely filled Symphony Hall on "Saint-Saëns Night," which was Monday, November 26. Balconies and parterre were packed, and even the walls were lined with men and women unable to procure seats.

Seldom has Boston witnessed such a spectacle. It was an auspicious hour; the attention rapt, the stillness awesome, when Dr. Carl Muck, whom hundreds in the audience had not even seen before, walked out and took his stand before the august Boston Symphony Orchestra, which had tendered the concert to and in recognition of the compositions of Boston's honored guest, Camille Saint-Saëns.

After the overture, "Les Barbares," by the orchestra, Saint-Saëns appeared. Full three thousand pairs of hands told him of Boston's welcome. The applause continued so long it looked for a while as if the great concert might have to be postponed indefinitely, for every eye, ear, hand and heart seemed only for Saint-Saëns. For once our orchestra played "second fiddle," but the body of men were as inspired with welcoming him as was the audience. He was presented during the evening with a huge lyre made of palms, tied with Old Glory colors, which he received with bow after bow and smile upon smile. Boston gloried in beholding the creator of "Danse Macabre," "Samson and Delilah," the wonderful symphonic poems and concertos, and in the abundance of his seventy-two years of experience and knowledge, yet wholesome and charming. The orchestra's playing of the symphony was memorable. The program included the overture, "Les Barbares"; concerto for piano in G minor; piano solos, (a) "Valse Nonchalante," (b) "Valse Mignonne," (c) "Valse Canariote," played by M. Saint-Saëns, and the symphony No. 3, in C minor, op. 78.

Lhévinne's Second Recital in Boston.

This was Lhévinne's Boston program:

Sonata, F minor, op. 5..... Brahms
Adagio, B minor..... Mozart
Gavotte..... Gluck-Brahms
Der Contrabandiste (Smuggler)..... Tausig
Nocturne, F minor..... Chopin
Etudes, B minor, C minor, op. 25..... Chopin
Carneval..... Schumann
Prelude (for left hand)..... Scriabine
Etude, E flat major..... Schlozer
Valse, Le Hal..... Rubinstein

At his first recital here in Steinert Hall, a fortnight ago, this pianist created a somewhat indefinite and confused impression. Some declared they did not know what to think of him; others asserted that he played with rare intelligence, but without emotion; and others that he was the greatest of the great pianists. The point of difference will probably never be settled, for what to one is poise and judicious treatment of the imagination, to another listener, in a mood to court Venus and her attendant nymphs, it becomes cold, unhappy and "unwinged"—a moonless moonlight. But Lhévinne, it would certainly seem, masters perspective and proportions his work with infinite skill. He becomes warmly interesting in each number, playing with some new touch of artistry. At times there is a breadth which certainly might suggest more imagination than his critically calm listener would have him possess. He is capable, always, of holding one with his moods, and in his technic he is, as the verbose critics have termed, "dazzling." The "Carneval" brought to us a kaleidoscopic charm seldom portrayed by played, and in Brahms' sonata Lhévinne distinguished himself as a poetic dreamer and

a genius. A large and closely attentive audience was present.

The Handel and Haydn's Concerts.

"The Messiah" will be sung on Sunday, December 23, and on Tuesday, December 25, by the Handel and Haydn Society. On Sunday, February 17, there will be given a miscellaneous concert and a performance of "Walpurgis Night," Mendelssohn, and Handel's "Belshazzar" on Easter Sunday. For the first performance of "The Messiah" Genevieve Clark Wilson, Bertha Cushing Child, Edward Strong and Frederic Martin will be the soloists. At the second, the soprano solos will be sung by Harriet Eudora Barrows, a pupil of Mme. Franklin-Salisbury; Elizabeth Cecilia Winter, John Braun, of Philadelphia, and Julian Walker.

At the midwinter concert, which takes place on February 17, the soloists will be Schumann-Heink, Emilio de Gogorza and Edward Johnson. The advance sheets state that on account of the increased expense attending this concert, the price of tickets will be advanced 50 cents for each seat in the house.

Palmer Pupils.

A musical authority recently heard Lillian Salmon, who appears at Potter Hall in scenes from "Faust" on December 12, and he was enthusiastic over the fresh beauty of her voice, which he declared reminded him forcibly of Blauvelt's. The music festival in Lowell, Mass., this season will, in all probability, have Miss Salmon on its list of singers, so enthusiastic are all who have heard her. Norma Drexel, another young girl pupil of Miss Palmer, sings with unusual charm. She will appear with Miss Salmon in "Faust." Lillian Graves, another girl with a splendid voice and plenty of energy and will to surmount all obstacles to art, will certainly achieve all she desires if talent and grit can effect it. She has studied but two seasons in the Palmer studios, but is already heard from. The press says of her beautiful work:

"Lillian Graves, the delightful soprano, who has appeared recently in solo numbers at the Unitarian Church and also at the Central Methodist Church of this city, was the soloist at the musicale tendered Arthur Brahm in Elks' Hall last evening. Her voice is absolutely true to pitch. Her repose of manner, concentration and clear enunciation, added to the rich quality of tone production, made her work most impressive. Her songs included: 'Sunbeams,' 'Sing Me to Sleep' (Greene), with violin obligato, and 'A China Tragedy,' by Thomas. A bright future awaits Miss Graves."

The Barrows-Hunt Song Recital.

The joint Barrows-Hunt recital, given at Providence, R. I., received the following notices in the Providence papers:

A very interesting program was offered, full of variety and charm in its selections, and made doubly pleasant by the thoroughly artistic manner of its performance. Miss Barrows' fine voice and tasteful art are generally admired, and deservedly so. Last night she was at her best, and each of her songs was greeted with applause that in its hearty and genuine enthusiasm voiced a pleasure as deep as it was sincere. Assisting her and bearing an equal share of the program was Mrs. Hunt, whose rich contralto voice and charm of delivery made friends of her hearers at once. She sings with warmth and intelligence, and is an artist who will be welcome at any place and time. Miss Barrows' voice is clear, even and rich. Last evening she sang Wagner's "Traume" as Nordica sing it, and her high, unpalpating pianissimo, her well rounded portamento, was a perfect piece of artistry. Mrs. Hunt is a contralto, better known to Bostonians than to Providence. Her delivery is broad and beautifully modulated. Her singing met cordial welcome, and her fine ex-

pression was memorably shown in the Strauss songs, and in Liszt's "Loreley."

Katherine Roche a Hubbard Pupil.

Arthur J. Hubbard and his assistants have an interesting class this season, with many successful professional pupils and many promising young voices. Of the latter may be mentioned Katherine Roche, a younger sister of Margaret Roche, the gifted and highly successful contralto, whose untimely death occurred a little over a year ago. It will be remembered by all those who had the good fortune to have heard this singer in public, that her chief characteristics were great beauty of voice, a remarkable range, which is unusual in contraltos, a nobility of style which quickly placed her in the front ranks, and created a demand for her services in all the most important cities of the country.

Katherine Roche has a contralto voice which, under Mr. Hubbard's excellent training, is developing all the characteristics of her sister's wonderful organ. It has the same rich quality, and is showing the same remarkable range. This and a natural aptitude supports the expectation that she will soon make a place for herself in the all too limited list of contraltos. Mr. Hubbard also speaks of a tenor voice that is expected before very long to make a sensation.

E. Russell Sanborn, Organist.

E. Russell Sanborn, having recently built in a handsome organ in his studios in Huntington Chambers, is listing pupils from all over the East, his old home, where he lived prior to his five years' residence in the West. He has a most interesting and interested pupil, a Mr. Mayers, from Barbadoes, West Indies, who formerly occupied the position as organist in one of the large Montreal churches. Mr. Sanborn is giving recitals this season, as in the past, and his secretary, C. E. Tressell, is receiving many inquiries regarding engagements in the West and Southwest, as well as the New England States.

The Coleridge-Taylor Concert.

A chamber concert of especial musical interest to Boston is booked for Wednesday afternoon, December 12, in which S. Coleridge-Taylor, the noted English composer and conductor of the Handel Society of London, will appear in his own compositions, being assisted by Henry T. Burleigh, baritone; Willy Hess, violin; Georges Grisez, clarinet, and the Boston Symphony Quartet. The proceeds will be divided between the Atlanta University and the Calhoun Colored School, and the cause as well as the nature of the program is interesting many patronesses, among whom are Mrs. Roger Wolcott, Mrs. B. J. Lang, Mrs. Arthur Foote, Mrs. David P. Kimball, Mrs. Thos. W. Higginson, Mrs. Henry L. Higginson, Mrs. Curtis Guild, Jr., Mrs. William Lloyd Garrison, Mrs. Langdon Frothingham, Mrs. Samuel Carr, Mrs. Kileski Bradbury, Mrs. William D. Appleton, Mrs. T. Adamowski, Mrs. Carl Faeltten, Mrs. Charles G. Ames, Alice Longfellow, Villa Whitney White, and many others. Coleridge-Taylor, although not much past thirty, ranks as one of the most remarkable of British composers, his themes being taken chiefly from primitive African music, hence this concert is of more than ordinary interest, aside from the charities to be benefited. We are informed by the prospectus that this composer's "Symphonic Variations on an African Air" was performed with brilliant success at the London Philharmonic Society's concert of June 14, 1906, and since then in many orchestral concerts elsewhere. His latest compo-



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sition, five negro melodies for violin, 'cello and piano, will be performed at the Jordan Hall concert.

Lecture-Recitals by Mrs. James.

The Brookline Morning Musicales Club engaged Mary Ingles James to demonstrate Shakespeare's plays with songs which Mrs. James sang before a large concourse of musical and literary women, including both club members and visitors. This singer has a rich contralto voice, and should be heard oftener. Her method builds a voice from the foundation, inducing strong, resonant, fresh tones. For the second season, Erick Delin, of Stockholm, whose voice is being beautifully developed, has studied with Mrs. James; Mary Moffatt, of London, whom all will recall for her book, "Life of Queen Louise of Prussia," and Charles Estey, who sang with Moody, the evangelist; Maude Abrahamson, now preparing for grand opera in Berlin, and Grace Patterson, now conducting a flourishing conservatory of music in Minnesota, all have been or are at present pupils of Mrs. James. On December 14 she lectures in Potter Hall on "Scientific Tone Production," with stereopticon views, giving a comprehensive diagnosis of the voice; the vocal organs, how placed, and the relation with a perfect tone.

Song Recital by Morse Wemple.

Jordan Hall held a large and applauding audience on the evening of November 27, when Mr. Wemple, of the faculty of the New England Conservatory of Music, sang a program of very attractive songs and a most excellently arranged program, opening with Schubert's "Am Strom" and "Der Geister Tanz," and proceeding with Schumann's "Die Rose, die Lili," Cornelius' "Im tiefsten Herzen," and Franz's "Gewitternacht" as the first group.

Mr. Wemple has a voice of sympathetic quality and sang his songs with remarkable fidelity to sentiment and rhythm.

New England Conservatory.

Some of the advanced students of the New England Conservatory gave a recital on November 30. Those taking part were Minnie Jenkins, of St. Louis, Mo.; Alice Newhall, Lynn, Mass.; Pearl Dillon, Chardon, Ohio; Sarah Paef, Boston; Robert Valentine, Dorchester, Mass.; Lida Munroe, Bridgetown, Nova Scotia; May Belle Hagenow, Lincoln, Neb., and Anna White, Dorchester, Mass. The program is added:

Bach, fugue in E flat ("St. Ann's"), for organ; Raff, "Giga con variazioni," from suite in D minor, piano; Mascagni, romanza, "Voi lo sapete," from "Cavalleria Rusticana"; Chopin, nocturne, in E major, piano; Liszt, tarantella, piano; Guilmant, "Siciliano," from sonata in D minor, for organ, Bisset, aria from "Pêcheur des Perles"; Pierné, scherzo caprice (with second piano); Rheinberger, fantasia sonata in B minor (first movement), for organ.

The Hoffmann Quartet.

The program of the Hoffmann Quartet, which gave its first concert of the season at Potter Hall on November 27, embraced Schumann's quartet, op. 41, No. 1; Dubois' piano quintet and F. S. Converse's quartet in A major, op. 18. John Manning was the assisting artist. The Hoffmanns exercised judgment in the arrangement of the program, the Dubois composition being well placed between the Schumann and the Converse numbers.

MORE BOSTON NEWS.

The Harvard Association tendered a reception to Dr. Carl Muck on Friday evening. A program was furnished by the Boston Symphony Quartet.

The Rev. Charles Park is the newly installed pastor of the First Unitarian Church. Arthur Foote is the organist and the singers are: Soprano, Frances Dunton Wood, recently engaged; contralto, Anna Miller Wood; tenor, William Dunham; bass, Clarence Hay. It is interesting to learn that Mr. Hay has sung in the same choir since 1877, the bass before him having sung there from 1860 to 1877.

Jessie Downer-Eaton conducts what she aptly terms her "symphony class" this season, preparing a number of young women who attend the symphony concerts to understand the works played by the orchestra. They study the orchestral score, and thus become familiar with the musical structure of the works. Mrs. Eaton, a musician of standing, is finding a growing interest in this novel but extremely educative pastime.

Edith Noyes Porter announces a series of seven musicales the first Friday of each month at her studios, from 5 to 6 p. m. December 7 Madame Nemes, pianist, will be presented, and on January 4 Mr. and Mrs. Stube will receive with Mrs. Porter and contribute to the program. February 1, March 1, April 5, May 3 and June 7 are American Day, Russian Day, French Day, German Day and miscellaneous, respectively. Alice Eldridge, who is exciting so much comment for her capable and wonderful pianistic qualities, appears at Mrs. Porter's first two musicales.

Mary A. Stowell, for several years in the piano depart-

ment at Wellesley College, has opened her studios at the Ikley, where she has many pupils who are professional. Miss Stowell announces a series of four musical receptions to take place at her studios on Saturdays from 3 to 5. Miss Stowell has studied with several of the best European teachers, among whom was Eugen d'Albert, who paid her the compliment of teaching her without remuneration at his summer home in Eisenach. Something interesting is the "critical class," when each pupil plays, subject to criticism from Miss Stowell. No guests are allowed.

Those assisting the Kneisel Quartet in the season's concerts here will be Gabrilowitsch, Rudolph Ganz, Ernst Perabo, Arthur Whiting, and others to be announced.

The program of Nina Fletcher, who will be assisted in her violin recital by Charles Anthony, pianist, includes Bach's concerto (violin), E major.

William Kittredge spent a few days last week in New York City with Dr. Gerrit Smith, rehearsing the latter's song cycle, which will be produced here in January for the Harvard Association.

Dr. Otto Neitzel, pianist, and E. Keller, double bass, will assist at the coming concert on December 17 by the Boston Symphony Quartet.

Madame Gadski's accompanist and soloist at her song recital at Symphony Hall on December 10 will be Frank La Forge.

A piano recital is announced for January 10 at Steinert Hall by Madame Szumowska. Her program includes Saint-Saëns' "Etude en forme de valse."

The American Music Society had its second meeting on November 27 at Riverbank Court, Cambridge. The program was made up of selections from the compositions of John Beach and Harvey Worthington Loomis, given by Annie Hooper Almy, soprano; Josephine Durrell, violinist; Rosaline Thornton, pianist, and W. S. Fisher, tenor. William Cole is president and Arthur Farwell musical director of the society.

J. D. Buckingham, who has the music in charge at St. Mark's Church, Brookline, is arranging to produce during the season the oratorios "Messiah," "Creation," "St. Paul," "Hymn of Praise," "Redemption" and "Stabat Mater," and other works with a picked chorus and Jessie Crocker Follett, soprano; Bertha Cushing Child, contralto, and Dr. George Clark, bass, who will assist the regular quartet of the church in a series of ten vesper services. Mr. Buckingham is one of our sound musical men, and with his assistant is listing many teachers and soloists from round about New England, and even from the West, as his pupils.

WYLYA BLANCHE HUDSON.

Symphony Concerts in Newark.

NEWARK, N. J., November 30, 1906.

Symphony concerts for young people have been inaugurated by that sterling musician, Frank L. Sealy, and the opening concert, November 16, at Wallace Hall, found an audience of good size in attendance. The program included excerpts from works by Raff, Mozart, Beethoven, Bach, Handel, and Thomas, and their performance showed that, early as it is, Conductor Sealy has his men well in hand. Frederic Martin, the basso of Mr. Sealy's choir in Manhattan, was the vocal soloist, singing classic and modern songs. His voice and style so pleased his auditors that he had to sing an encore. The orchestra was made up of men from the New York Symphony Orchestra, Alexander Saslavsky, concertmaster. Subscriptions to the series of concerts have come in well, but larger support of this excellent enterprise should be assured Mr. Sealy, than whom there is no one in the city more fit to lead such an organization.

Impressive Music at Memorial Service.

HOBOKEN, N. J., December 3, 1906.

The Annual Memorial Service of Hoboken Lodge, B. P. O. Elks, at the Lyric Theater yesterday was, as usual, a dignified and worthy event, made so by the quality and standing of the artists engaged, as well as by the singularly appropriate numbers presented by them. Florabell Sherwood, soprano, the only woman on the program, sang so well that it was an effort for the audience to refrain from applause. She sang Shepard's "Lead, Kindly Light" and "Come Unto Me." Her beautiful voice, distinct enunciation and fine appearance were the qualities which created her success, as they must in future appearances. In the evening she sang at a similar affair in Paterson. H. W. Niles, baritone, sang Cowles' "Crossing the Bar" well. His voice is even throughout, and of expressive quality. William Bartels sang "Hosanna," by Granier, nicely, and others who took part musically were Julius Hachtmann, violinist; a string quartet, a male quartet, and Edward Stoppel, pianist, with F. W. Riesberg as accompanist. Adolph H.

Ebbing, chairman, with Arthur H. Kogge in general charge, are to be felicitated on the very worthy and impressive affair.

A Virgil Piano School Recital.

The second evening recital of the season, given at the Virgil Piano School, 19 West Sixteenth street, on November 19, was a particularly pleasing one, and was pronounced by those present as a very enjoyable affair. The large and select audience was extravagantly enthusiastic, and the players were all recalled many times, a number of them being compelled to respond with encore numbers.

The players were: Lucille Oliver, a little pupil of Mrs. A. M. Virgil, director of the school, who has accomplished remarkable results in a very few lessons; Helen Hulseman, another little tot, a pupil of Marjorie Parker, who also won her audience; and the following pupils of C. Virgil Gordon: Adele Katz, Alma Hollrock, Laura Race, Jennie Quinn and Walter Abrahms.

Jennie Quinn and Laura Race, whose playing has often been mentioned in these columns, played with even greater finish and skill than usual. Alma Hollrock's playing was much praised for the beautiful quality of her tone. Walter Abrahms, a little fellow who cannot yet reach the pedal, played with facility and expression, and with the aid of a patent pedal device got some excellent pedal effects for one so young.

Adele Katz received quite an ovation for her brilliant performance of Godard's "Chromatique Valse."

The program in full follows:

Prelude and Fugue	.....	Bach
Consolation	.....	Liszt
	Jennie Quinn	
Swimming Song	.....	Elmenreich
Peasants' Dance	.....	Gurlitt
	Helen Hulseman	
Romance	.....	Schumann
Pastorale	.....	Scarlatti
	Alma Hollrock	
Rondolinetta	.....	Lynes
Butterflies	.....	Grant-Schaefer
	Walter Abrahms	
Serenade	.....	Chaminade
Improvisation	.....	Brahms-Bendel
	Hattie May Codd	
Schmetterling	.....	Grieg
Polonaise	.....	Chopin
	Laura Race	
Evening Prayer	.....	Parlow
Spring Greeting	.....	Virgil
	Lucille Oliver	
Silhouettes, Nos. 2, 3, 6, 4	.....	Dvorak
	Alma Hollrock	
Scherzo	.....	Schubert
Chromatic Valse	.....	Godard
	Adele Katz	
Polonaise	.....	Moszkowski
	Jennie Quinn	

Manuscript Society Concert.

The first concert of the seventeenth season of the Manuscript Society, New York, was given at the new home of the National Arts Club, on Gramercy Park. The program follows:

Albumblatt and Tarantelle, for 'Cello	.....	G. O. Hornberger
The Composer, with S. Reid Spencer at the Piano		
Songs for Tenor	.....	Addison F. Andrews
Cecil James, Chas. H. Baker at the Piano		
Songs for Baritone	.....	Frank L. Sealy, Ernest Carter
Frank Croxton the Composers at the Piano		
Trio, for Piano, Violin and Cello	.....	Sealy
The Composer, Alex. Saslavsky and G. O. Hornberger		

Hornberger's music is spontaneous and effective, the "Albumblatt" is especially a musical piece of writing. In "Her Picture" Andrews has composed a worthy follower of "Sweetest Lil' Feller," and his "Because of You" will rank among the very best of modern American lyrics. Cecil James sang them with inspired interpretation to a fine accompaniment by Charles H. Baker. Frank Croxton interpreted the Sealy and Carter songs with ringing baritone voice, and an enunciation and presence which was admirable. The trio by Sealy called attention to the melodic beauties of the "Sarabande," and the effective writing for the instruments. An audience in gala attire attended and applauded.

Burritt Studio Musicales.

November 20 there was an interesting musicale at the Burritt studios in Carnegie Hall. Mr. Frank, tenor, sang the song cycle "Eliland," Mr. Burritt giving the translation, and reading the other five poems remaining unset. Mr. Frank's work was artistic, and unusual accompaniments by Miss Church heightened the effect. Other numbers sung during the evening were the aria from "Der Freischütz," sung by Mrs. Shelke, who possesses a very beautiful soprano voice. Selections by Miss Patterson, songs by Coleridge-Taylor, sung by Lola Johnson, of Washington, who had appeared the previous night in this composer's concert at Mendelssohn Hall. Elizabeth Frederick closed the program with the "Lakmé" and "Mignon" arias, sung with brilliancy and artistic finish. All these singers are Burritt pupils, showing the result of careful study under a man who knows.

CHICAGO.

CHICAGO, Ill., November 30, 1906.

The eighth program of the Theodore Thomas Orchestra, as interpreted by Conductor Stock, on November 30, was of exceptional interest and enjoyment. Opening with the popular overture to "Der Freischütz," played most admirably, and closing with two excerpts from "Tristan and Isolde," Madame Gadske, soloist, preceded by the prelude to the music drama, the afternoon was one long to be remembered. The third number and the symphony of the program was Brahms' No. 3, F major, op. 90. The great beauty of this symphony, "colorful" beauty, when revealed through the magic of a conductor who has fathomed the psychic note and is in rapport with the depth, intellectuality, masculinity and glowing sentiment all to be found there, is of irresistible charm. From Brahms to Wagner is a wide divergence, but through masterful contrast, as portrayed by Conductor Stock and his men, they serve but as foils for the delineation of the striking individuality of each other, the two masters who once divided the allegiance of the whole musical world. Madame Gadske, in the "Wie nahte mir der Schlummer," from "Der Freischütz," Weber, was particularly effective. The aria suiting this always satisfying artist in compass and character particularly well. In the Wagnerian numbers Madame Gadske will long be remembered for her artistic singing of Isolde's love-death.

Lillian Blauvelt has been compelled to cancel all engagements owing to illness.

A Beethoven anniversary program of the following numbers will be played by the Thomas Orchestra on December 14 and 15:

Overture to Fidelio.
Overture, Leonore, No. 3.
Concerto for Piano, No. 5, E flat, op. 73.
Symphony, No. 4, B flat, op. 60.
Josef Lhévinne, soloist.

The program of the Thomas Orchestra for December 7 and 8 will be as follows: Symphony No. 3, "Rhenish," E flat, op. 97, Schumann; concerto for violin, op. 35, Tschai-

kowsky; tone poem, "Death and Transfiguration," op. 24, Strauss. Alexander Petschnikoff, soloist.

Perhaps the occasion of most interest this week was the première appearance in Chicago of Arthur Hartmann as a full fledged violin virtuoso, at Music Hall, on Sunday, November 25. That Mr. Hartmann is a virtuoso in technic, in the manipulation of all the intricacies of bowing and left hand work, there is absolutely no question. In the interpretation of the following numbers he revealed the full scope of his art as a technician. Concerto D minor, No. 4, Vieuxtemps; chaconne for violin alone, Bach; berceuse, Sieveking; Hungarian rhapsodie, "Eljen," Hartmann; barcarolle, Tschaiowsky; Russian airs, Wieniawski. Mr. Hartmann was assisted by Adolphe Borschke, who appeared in the dual role of accompanist and soloist. In the accompaniment work Mr. Borschke was exceptionally artistic. In the following solo numbers—first movement, sonata, B flat, Schytte; "Eugene Onegin" paraphrase, Tschaiowsky-Pabst—the ungratifying character of the compositions precluded any enjoyment.

Emma Eames will make her only appearance in Chicago in song recital at Orchestra Hall, Sunday afternoon, December 9, under the direction of F. Wight Neumann. This is the first time Madame Eames has appeared in recital and the program is as follows:

Aria from Armide Gluck
Caro mio ben Giordano
Cherry Ripe Horn
Gretchen am Spinnrade Schubert
Auf dem Wasser zu singen Schubert
Zuneigung Richard Strauss
Als die alte Mutter Dvorak
Meine Lieb ist grün Brahms
Who Is Sylvia? Schubert
Love in May Horatio Parker
Spring Henschel
Comment disaient-ils Liast
April Goring-Thomas
Deception Tschaiowsky
Le Gardeur de Chevrres Rene Lenormond
L'Incredule Hahn
Aubade Cherubin Massenet

Brahm Van den Berg, pianist, will give a recital at the Auditorium toward the middle of December, when the following program will be interpreted:

Prelude Fugue J. S. Bach
Two Etudes Chopin
Capriccio Brahms
Es forme de valse Saint-Saëns
Elegie Rachmaninoff
Legend Raff
Notturmo A. Gorno
Polonaise Liast

Later in the season this same gifted pianist will give an entire program of Beethoven sonatas and a third recital devoted exclusively to Chopin. On January 4 Brahms Van den Berg starts on tour.

Rudolph Ganz, pianist, has made his fourth appearance with the Philharmonic Orchestra in Berlin. The house for his last concert was entirely sold out, and anybody acquainted with Mr. Ganz's American successes would have felt safe in predicting a continuation of them in Europe, but it was hardly to be expected that in a city like Berlin he would conquer such prompt recognition. Mr. Ganz plays with the leading orchestras throughout Europe, and will give his last performance on December 15 with the Strasbourg Philharmonic Orchestra, when he and Mrs. Ganz will sail for America. He expects to arrive the end of December in New York, arriving in Chicago in time for New Year's dinner at the home of his manager, F. Wight Neumann. Mr. Ganz will play with the leading orchestral associations in this country and with the Boston Symphony Quartet and the Kneisel Quartet, and will be soloist with the Chicago Orchestra and the Boston Symphony Orchestra, appearing in Chicago as soloist with the orchestras and the Kneisel Quartet. His only appearance in recital will take place January 20 at Music Hall.

The Musical and Dramatic Direction of Chicago, Anne Shaw Faulkner, manager, announce Josef Lhévinne in two piano recitals, the dates January 27 and February 17.

Hugo Heermann, violin, and Ernesto Consolo played the second chamber music recital (in their series of four sonata evenings) on Thanksgiving evening, November 29. The following numbers: Sonata, D minor, Brahms; sonata, A major, Mozart; sonata, A major, César Franck, was a delightful exposition of ensemble work of the greatest

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UMBERTO REDUSCHI, the Italian tenor, has been engaged.

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finesse, unity, balance and poetry united, and applause was justly awarded to two discriminating artists.

The Trinity Cathedral Choir, of Michigan City, Ind., composed of forty male voices and under the direction of A. W. Cords, sang a very interesting Harvest Festival service on Sunday, November 25, composed of the following numbers: Magnificat (Festival) in B flat, Lutin; Nunc Dimittis in B flat, Stainer; the sacred cantata, "Give Thanks Unto God," H. C. Clough-Leigher.

The Chicago Mendelssohn Club will present this program at the first concert, December 6, at Orchestra Hall:

Spirit of Beauty, op. 61.....	H. W. Parker
Nocturne, op. 62, No. 2.....	D. Protheroe
The Patriot's Vow, op. 12, No. 3.....	P. Cornelius
Songs—	
Heimlichkeit.....	Dr. Carl Loewe
Schmerzen.....	Richard Wagner
Spielmann's Lied.....	W. F. G. Nicolai
Herbert Witherspoon.	
Defiance, op. 83.....	C. Attenhofer
Tulita, op. 49.....	F. Stevenson
Tambourine and Castanets, M. Wintrich and E. Wagner.	
The Redman's Death Chant.....	F. Bliss
Sunset.....	B. Van de Water
The Piper of Dundee.....	A. v. Othegraven
Benediction of the Alps, op. 67.....	G. Baldamus
Songs—	
How's My Boy?.....	Sidney Homer
Pastorale.....	H. Lane Wilson
Denholm Dean.....	I. Wieniowski
In the Heather, My Lads.....	Hermann Loehr
Herbert Witherspoon.	
Greek War Song, op. 20.....	J. Lund
Soprano, Ila Burnap; baritone, Frank H. Collins.	

The first concert of the season of the Musical Art Society

will take place on Monday evening, December 3, at Orchestra Hall. The following program will be given:

Gloria, B minor Mass, with Orchestra.....	Bach
Benedictus, Twelve Part Chorus.....	Gabriel
Adoramus Te.....	Palestrina
Ave Maria.....	Liast
Sing Ye To the Lord, Eight Part Motet.....	Bach
Ballet Suite, Orchestra.....	Rameau
Sunrise, Eight Part Chorus.....	Taneyeff
Intermezzo.....	Loosen
Wanderer's Sturmlied, with Orchestra.....	Richard Strauss

The club is under the direction of Clarence Dickinson, and the members of the organization are: Sopranos, Elizabeth Fenno Adler, Esther St. John Browning, Mrs. A. F. Callahan, Harriet A. Case, Grace Elliot Dudley, Mrs. Frank C. Farnum, Minnie Fish Griffin, Mrs. Frederick I. Kent, Ragna Linne, Sybil Sammis, Rita Lorton Schmidt; Gertrude Judd Smith, Ada Markland Sheffield, Lucille Stevenson Tewksbury, Mary Peck Thomson, Edna M. Trego, Clara G. Trimble; contraltos, Mrs. Willard F. Bracken, Elaine De Sellem, Byrde Fisher, Jennie F. W. Johnson, Mrs. Francis Carey Libbe, Mrs. Joseph W. Hiner, Jessie Lynde Hopkins, Pauline Rommeiss, Mrs. H. L. Stern, Mrs. Clayton F. Summy, Annie Rommeiss Thacker, Mrs. Frederick W. Upham, Dorothy Groves Wood; tenors, Kennard Barradell, Chauncey Earle Bryant, Lester Bartlett Jones, Arthur Jones, John B. Miller, Lewis W. Petersen, Charles Sindlinger, H. Augustine Smith, George L. Tenney, Elmer Tracy; baritones and basses, William Beard, Arthur Bissell, George A. Brown, Willard F. Bracken, Thomas Taylor Drill, Marion Green, David Hantsch Grosch, Heath Gregory, Grant Hadley, Herbert Miller, Lawrence Rea, Hugh Schussler, Frank Webster, William Carver Williams.

Walter Damrosch and the New York Symphony Orchestra will appear in Chicago January 6, under the direction

of F. Wight Neumann. Mr. Damrosch has arranged an entire Wagner program for this concert.

Dr. Otto Neitzel, the eminent pianist and most famous German critic, has been engaged by F. Wight Neumann for a lecture recital on Richard Strauss' opera "Salome" at Music Hall, Wednesday evening, December 5. The announcement that the opera "Salome" will be performed this season by the Metropolitan Opera Company at the Auditorium has probably excited more interest than anything in the musical world since Wagner. Dr. Neitzel, having attended all of the initial performances given in the various German cities, and having studied the opera with Richard Strauss, is particularly well equipped to give practical illustrations on the piano of the various motifs and to analyze it. The success of Dr. Neitzel's lecture, "Strauss," in New York was so great that he was engaged to repeat it at Mendelssohn Hall, New York, last Friday, when the hall was entirely sold out, and a third performance of this lecture has been arranged for next week.

A conservatory founded on a basis of unity of ideas and principles, with a faculty embracing some of the leading ones of the day, is the Bush Temple Conservatory, Kenneth M. Bradley, director. This conservatory is a school of music, oratory, dramatic art, decorative art and modern languages, organized on the broadest art basis and modeled after the foremost European institutions. Neither effort nor expense has been spared to make it a school of highest ideals, second to none in the high character of its faculty and pre-eminently first in surroundings, accessories and general equipment, with eminent instructors provided for all departments. The location is admirable. In close proximity is the magnificent Newberry Reference Library, containing all the original manuscripts and works of the

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famous Musical Library of Florence, which is the finest collection in the world. Not only is the conservatory within a few blocks of the most attractive residence section of Chicago (the famous Lake Shore drive), but it is also within walking distance of the shopping district. The different departments are represented by the following instructors: Fannie Bloomfield-Zeisler, Harold von Mickwitz, Grant Weber, Edgar A. Nelson, Ottokar Malek, Della Thal, Carolyn Louise Willard, Georgia E. Bentley, Harriette Yesner, Kenneth M. Bradley, Mrs. Frederickson Kelley, Wallace Hobart, Robert Yale Smith, Grace Potter.

The pupils of the dramatic department of the Bush Temple Conservatory were heard in "Mr. Bob," a comedy in two acts, on November 23. The cast of characters was as follows: Philip Royson, Clinton M. Hicks; Robert Brown (clerk of Benson & Benson), Jack Ryan; Jenkins (Miss Rebecca's butler), Gleoden Tisdale; Rebecca Luke (a maiden lady), Mabel Burns; Katherine Rogers (her niece), Sarah Lyon; Marion Bryant (Katherine's friend), Anna Thompson; Patty (Miss Rebecca's maid), Lola Stewart.

On December 13, Harold von Mickwitz and Louise Love will be heard in an ensemble piano recital of the following numbers:

Andante and Variations, op. 46.....Schumann
Fantasia and Fugue.....Bruch
Larghetto, F minor Concerto.....Chopin
Impromptu, Motif from Schumann's Manfred.....Reinecke
Gavotte, op. 36.....Pirani
Variations, Original Theme.....Schuetz

Modern violin making, one of the most fascinating of arts, for art it is, may claim America as the place of its most perfect fulfillment. Although journeys to the Old World may be necessary for the obtaining of woods of the requisite age and proper seasoning, particularly the latter, the requisite workmanship is here—workmanship excelling in structural beauty in producing a superior varnish and a clear, pure, sonorous, fine, mellow tone, proclaiming at once the chef d'œuvre. Among modern violin makers Knute Reindahl stands supreme. Like the masters of old, Knute Reindahl is not only a maker of violins, but, like the olden prototypes, is a carver in wood of the most delicate and beautiful designs that have been utilized as head pieces for his violins. Having originally been a sculptor of note, Knute Reindahl became imbued with the lines of proportion as applied to all conceptions, and as a result, has produced violins that have been sought for and accepted by some of the most noted masters of contemporary violin playing. The Reindahl violins have won the admiration and endorsement of the most exacting musical experts in the world, men whose standing in the realms of science and music permits them to speak with undoubted sincerity and authority. A few testimonials selected from among many from all over the world are proof of the standing these violins have been accorded:

I have had the opportunity of thoroughly testing the Reindahl violins and have found them possessing quality more than equal to other makers. They have beautiful and equal tone power, and are most artistically finished in workmanship.

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I highly recommend your new violins. They possess a very sympathetic and powerful tone and are extremely easy to handle.

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I am pleased to be of the same opinion as Kreisler, Saurer and Listemann, about the violins of Mr. Knute Reindahl, and predict for them an excellent future.

HUGO HEERMANN.

I have tried the two violins made by you and have found them very beautiful. I believe they are the best new violins made. The varnish, in particular, is superb. The tone and speaking quality are of a correspondingly high order.

FRIE KREISLER.

I am happy with the violin you made me. I am sure it is the best new violin which I have ever heard. The head of my dear Professor Joachim is an excellent likeness. With much love I am using this instrument and am going once more to America. You will be surprised in hearing the tone of your own make violin.

FRANK VON VECSEY.

Kocian says the Reindahl violins are superior in tone, as well as workmanship, to those of all modern makers. Jos. T. Ohlheiser, Chicago Musical College; W. M. Konrad, Chicago Musical College; George Bass, Chicago Orchestra; Alexander Lehman, soloist and teacher; Alexander Bull, son of Ole Bull; Ralph Wylie, Berlin, Germany; Forest Schulz, Leipzig, Germany; S. Burligh, Berlin, Germany; Herman Braun, Chicago Orchestra; W. M. Ebann, solo cellist, Sembrich Opera Company; David Salins, Berlin, Germany; W. R. Colton, Berlin, Germany; Chas. Fritz, Frankfurt, Germany, all possess Reindahl violins. During Arthur Hartmann's recent visit to Chicago he purchased one of the Reindahl instruments, and spoke in the most glowing terms of the beauty and responsiveness of all the Reindahl instruments.

Mary Wood Chase, one of the directors of the piano department of the Columbia School of Music, lectured before the Twentieth Century Club at Maywood, Tuesday afternoon. Musical illustrations were given by Gertrude Gane and Ralph Lawton, while the children's work was demon-

strated by Dorothea Schneewind. Miss Gane and Mr. Lawton also played at Cable Hall in the school concert Saturday afternoon.

Tuesday evening, December 4, at Cable Hall, Phoebe van Hook will be heard in piano recital, playing the following program:

Sonata, D minor, op. 31, No. 2.....Beethoven
Nocturne, D flat, op. 27, No. 2.....Chopin
Etude, op. 25, No. 5.....Chopin
Intermezzo, op. 117, No. 2.....Brahms
Rhapsody, G minor, op. 79, No. 2.....Brahms
Aria, Sonata, F sharp minor.....Schumann
Chant sans Paroles, in F.....Tchaikovsky
Ich Liebe Dich.....Grieg
Magic Fire Scene.....Wagner-Brassia

Winifred W. Lamb and Olga Waldmann will be heard in piano and song recital at Kimball Hall Thursday evening, December 6.

The school is planning a children's entertainment, to be given on the 22d, at which the story of "The Messiah" will be told by Anna Shaw Faulkner, illustrated by the stereopticon and by some music of the oratorio.

Glenn Dillard Gunn, pianist, critic and lecturer, of Chicago, has in the past six years risen to the position of one of the first native-American musicians. He has been widely heard in concert and recital, while his standing as a critic and writer upon musical subjects is sufficiently attested by the fact that he is musical editor of the Chicago Inter Ocean, and a regular contributor to a number of musical periodicals. Although he has been a resident of Illinois but six years, his reputation as a pianist and teacher has become so firmly established in that short time that he was last year elected president of the music teachers' association of that State, a position which he still holds. In connection with the University of Chicago Extension Mr. Gunn's services have been in especial demand in the lecture-recital field. Here he has done some very original work. Selecting for his themes a variety of live and practical subjects, he has been especially successful in making plain to the layman something of the musician's attitude toward his art.

Mr. Gunn's series of four lecture-recitals at Mandel Hall, University of Chicago, in the open lecture series, July, 1906, established a new standard for work in music at the university. As piano soloist Mr. Gunn has appeared with the Thomas Orchestra, Frederick A. Stock, conductor, and with the New York Symphony Orchestra, Walter Damrosch, conductor. As a teacher Mr. Gunn has been most successful. He was for several years just previous to his return to Chicago one of the most popular private teachers in Leipzig, and in this capacity his work received the enthusiastic endorsement of such men as Prof. Robert Teichmüller, Dr. Carl Reinecke, and Prof. Gustav Schwreck, of the Royal Conservatory.

Among the successful teachers of voice must be mentioned Laporte van Sant, baritone, who has studios in Chicago and Davenport, Ia., and among whose pupils may be found several of the more prominent church singers. As a soloist Mr. van Sant has met with unqualified success, the press of America and Europe, where Mr. van Sant enjoyed a long and successful experience, being unanimous in praise of his method and art.

Cecil Fanning, a young and interesting baritone, of Irish lineage, sang the following numbers at the matinee given at the New Theater on November 27 for the benefit of the Dearborn Seminary Scholarship Fund:

Vision Fugitive, Herodiade.....Massenet
Introduction to Pilgrims' Chorus, Tannhäuser.....Wagner
Drinking Song, Martha.....Flotow
Dear, If You Change.....Alliltein
Romance.....Planquette
Plantation Song (by request).....Clutsam
Over the Desert.....Kellie

Mr. Fanning, a great favorite with the Alumnae Association, was the soloist at the matinee benefit for the same cause on November 20, when a program of Greek dances was given, interspersed with the following songs by Mr. Fanning: "Hymns to Apollo," arranged by Fleischer; "Orestes," from "Euripides," arranged by Thierfelder; "Hymn to Apollo," arranged by Thierfelder; "Ode to Nemesis," arranged by Fleischer.

J. H. Gilmour arrived in Chicago last week and immediately took charge of the School of Acting of the Chicago Musical College, succeeding Hart Conway, who for eight years has been in charge of that important art institution. Mr. Conway was obliged to resign the position that he has held with honor because of ill health, taking with him the good wishes of every member of the college faculty and every pupil whose pleasure it has been to study with him. Mr. Conway, ably assisted by Mrs. Hart Conway, has done much for the School of Acting of the Chicago Musical College. He has given prestige to the institution and has brought before the public a large number of young actors and actresses who have acquired various degrees of fame and achieved varying phases of prosperity

before the American public. While the college regrets the loss of so distinguished a teacher as Mr. Conway, its management naturally takes pride in the fact that it has secured an instructor who is in every way fitted to succeed his illustrious predecessor.

J. H. Gilmour has been before the public as an actor and stage director for twenty-nine years. In his day he has played many parts—at least six hundred—and it is only fair to say that while he has played all of them well, he has interpreted many roles with absolute distinction. Mr. Gilmour is one of the comparatively few American players possessed of the finest qualities of the actor's versatility, and is at the same time able to impart to others his knowledge of the stage and his ideas of the rudiments of acting and of the still finer phases of truly intellectual dramatic interpretation. Furthermore, he is possessed of that rare attribute of the player's art—that of being able to rehearse and produce a play and direct every detail and feature of its performance. We all know that competent stage directors are few and far between these days. Because Mr. Gilmour has proved himself competent as an actor and able as a stage director, and has given every indication that he can instruct the average beginner in the player's art, the School of Acting of the Chicago Musical College is fortunate in securing his services at this time, when so many young people possessed of intelligence, breeding, culture and the desire to excel as players are beginning their careers in the foremost school of acting in the United States. It is only natural that a man of varied attainments, as player, director and instructor, a man who has excelled in many parts, who has placed before the American theater going public some of the notable productions of recent years, a man of ripe experience in all the details of his difficult calling, should prove of infinite value to the school with which he is connected and of great assistance in creating a stepping stone to success for hundreds of promising young actors and actresses.

Mr. Gilmour will have for his assistants in the School of Acting Marshall Stedman and Walter Kilbourne. Mr. Stedman is an actor of much experience who has often been seen here as a member of Edward H. Sothern's company. He was one of the foremost of Mr. Conway's pupils, and is one of the best illustrations of the fact that the schooling received at the Chicago Musical College is of enduring value. Mr. Kilbourne is also an actor and stage director of fine experience, and has shown his worth in many different ways. He has played with many well known stars, including Otis Skinner and William Morris, and during the past three years he has been Mr. Conway's assistant at the Chicago Musical College.

At a recent musicale given by Grant Hadley at his studio, assisted by Ralph Evans Smith, reader, and Palmer Christian, accompanist, the following program was given:

Hear Me, Ye Winds and Waves.....Handel
Honor and Arms.....Handel
A Tale.....Robert Browning
Last Ride Together.....Robert Browning
Sandmännchen.....Brahms
Feideinsamkeit.....Brahms
Sapphic Ode.....Brahms
Ständchen.....Strauss
Heimliche Aufforderung.....Strauss
Othello, Act III, Scene 3.....Shakespeare
The Hat (Translated from the French).....M. Jacques Normand
I'll Sing Three Songs of Araby.....Clay
Till I Awake.....Finden
The Swan and the Lily.....MacDowell
A Maid Sings Light.....MacDowell
Adoration.....Hyatt
Edward.....Loewe

The Walter Spry Piano School announces a recital to be given Thursday evening, December 6, 1906, in Assembly Room, Fine Arts Building. The program will show the work done by the pupils of various grades of advancement during the first term of this season and will include a demonstration of the Faeltens system as applied to foundation work.

Walter Dellers, a young violinist of promise, played Lalo's "Symphonic Espagnole"; two compositions of his own, a sonata in D minor and a serenade, and Hubay's "Zephyr," on November 26, at Kimball Hall. Mr. Dellers was assisted by William A. Willett, who was heard to advantage in "Hear Me, Ye Winds and Waves," Handel; "Songs My Mother Taught Me," Dvorák; "Birthday Song," Cowen.

The following program will be presented by pupils of Ella Jane Spicker, teacher of voice, on December 5, at Cable Hall: Duet, "Nay, Bid Me Not Resign Love" ("Don Giovanni"), Mozart, Charlotte Lochmüller and Louis Smart; piano, solo, "Starlight Reverie," Seidt, Marian Spicker; (a) "Ninon," Tosti, (b) "Recompense," Hammond, Freda Ploeger; (a) "Dost Thou Know That Sweet Land?" ("Mignon"), Thomas, (b) "Dear, Did You Know?" Cowles, Marie Kapsa; Mercutio's Dream Speech ("Romeo and Juliet"), Shakespeare, M. Pianko; duet, "Passage Birds' Farewell," Hildach, Verna Royster and Alexander

Papa; (a) "Flower Song" ("Faust"), Gounod, (b) "The Sweetest Story Ever Told," Stulz, Lenore Weil; (a) "Ah! Fors e Lui" (aria, "La Traviata"), Verdi, (b) "Ave Maria" (with violin obligato), Gounod-Bach, Louise J. Wolf and Anna Wolf; piano, solo, "Rondo Capriccioso," Mendelssohn, Freda Ploger; (a) "Matinata," Tosti, (b) "I Adore Thee," Lamar, Alexander Papa; (a) "Rosary," Nevin, (b) "Waiting," Millard, Verna Royster; (a) "Spirito-Gentil" ("La Favorita"), Donizetti, (b) "Good-Bye," Tosti, Louis Smart; (a) "Waltz Song," Venzano, (b) "Junc," Mrs. Beach, Charlotte Lochmuller; duet, "Holy Mother Guide His Footsteps" ("Maritana"), Wallace, Louise J. Wolf and L. Smart.

CINCINNATI.

CINCINNATI, December 1, 1906.

The opening of the symphony season was welcomed back yesterday afternoon in Music Hall by an audience which made up in enthusiasm what it lacked in overwhelming size. Mr. Van der Stucken, as he stepped forward on the platform, was given a round of applause, and this spirit of appreciation was manifested at the close of each number. The program for the first concert was an ideal one—which showed the force of a leading thought on a historical and educational basis—not merely, as is frequently displayed by traveling orchestras, an array of pieces for popularity's sake.

Beginning with the foundation and source of modern orchestral writing—Johann Sebastian Bach—in his sonata, E flat, adapted to modern demands of expression from the original organ composition by Herman Wetzler, formerly a College of Music student, Mr. Van der Stucken followed this up with the Schumann symphony No. 4, D minor (the Beethoven number being dropped on account of Mr. Burgstaller's absence), and wound up with the intensely Bohemian and modernly orchestrated overture carnival of Dvorák. Here the music student could follow the consecutive train of historical musical sequence, and the dilettanti might the more easily enjoy a well proportioned and consistent menu.

The orchestra, with changes in almost every division, made its appearance as practically a reorganized body.

The violins have been improved in swing and elasticity of tone—the woodwind choir is more mellow and beautiful in color than it was last season, and the brass instruments have almost stripped themselves entirely of asperity and sharp edges.

Van der Stucken presented a lofty, classic conception of the Bach sonata, retaining the simplicity and depth of the master with the modern forms of expression in his interpretation. The musical tone quality of the strings was in fine evidence in the allegro of the third movement, which was given with exhilarating lightness and grace. The Schumann symphony was as noble in its conception as it was admirable in its interpretation. Surely its proportions in the domain of absolute music remind one of Beethoven and compel the acknowledgment of vast genius. The allegro following the introduction was given with compelling intensity, and each measure was imbued with increasing vitality, showing up in its complex texture strong contrasts and climaxes. The proportion and balance of the orchestra were uniformly admirable. It was, however, in the scherzo that the orchestra made its best showing. Its passionate impulses beat and throbbed with emotion in the orchestra's reading. There were striking contrasts in the command of light and shade. The finale was performed with genuine enthusiasm. In the Dvorák overture all the resources of the orchestra came into play. The wild Czech dance in the beginning, and repeated in the middle, was interpreted with an intensity that bordered on realism.

In the absence of Mr. Burgstaller, Ellison van Hoose, tenor, filled the place of soloist. He proved himself a genuine artist, particularly in his group of songs—"O Komm in Traum," by Liszt; "Nachtigall" and "Botschaft," by Brahms. In these his shading and nuance were of a positively poetic character. In the first part of the program he sang with orchestra the narrative from "Lohengrin" and the prize song from "Meistersinger." The latter he gave with a delightful enunciation and poetic temperament. In the former he lacked spontaneity and dramatic fervor. As an encore to his song group he gave Van der Stucken's "Oh, Come With Me in the Summer Night." Lillian Tyler Plogstedt played the accompaniments with good taste. The symphony concert will be repeated tonight.

A thoroughly enjoyable event of the past week was Miss Mannheimer's dramatic recital at the Odeon on Thursday evening. In "Bergliot" the reader presented something new to a local audience. "Bergliot" is a weird story, taken from the legends of Harold Hadrada, and is a masterpiece of Bjornsen, the great Norse poet. Its interest was considerably enhanced by an exquisite musical setting of Grieg, which was played by Adele Westfield, of the College of Music faculty. Miss Mannheimer is gifted with all the requisites of the successful reader.

Gustav Hagedorn, formerly of the Cincinnati Symphony Orchestra, is stirring up the musical atmosphere of the

South, at Raleigh University, North Carolina, where he has organized a string quartet and is giving chamber concerts. As a token of his versatility, he is also choirmaster of the Church of the Good Shepherd.

The department of music of the Cincinnati Woman's Club, Bertha Baur, chairman of the day, opened the season Friday afternoon, November 16, with a chamber music soirée, with the following participants: Hugo Olk, concertmeister Cincinnati Symphony Orchestra; Bernard Sturm, second violin; Walter G. Werner, viola; Julius Sturm, cello; Hans Richard, pianist, and Marcus N. Kellerman, basso.

The Trio Ensemble organization, composed of Richard Schliewen, violin; Romeo Gorno, piano, and George Rogovoy, cello, will give a concert in Portsmouth, Ohio, and afterward will be heard in Indiana cities and also in Cincinnati. They will begin with Tchaikowsky and Arensky trios.

Adolph H. Stadermann, who recently resigned his position as organist and choirmaster of St. Xavier's Church, officiated last Sunday at St. Xavier's for the last time. Thereafter Alfred Benton, the newly appointed organist and choirmaster, will assume charge and introduce as speedily as possible the Gregorian Chant.

The farewell testimonial recital, recently, in the Odeon, by Louis Kuppin, baritone, assisted by George Rogovoy, cellist, was of more than the ordinary type and interest. Signor Sino Mattioli, under whose training Mr. Kuppin has been at the College of Music, played the accompaniments. The selections of the program were of such varied character as to offer full opportunity for Mr. Kuppin's versatility. The earnestness and sincerity of his work were in ample evidence. His voice material is abundant and of quality. His temperament is yet of uncertain determination, and he will no doubt mature in the correctness and breadth of his interpretations. There is certainly every indication that he has a voice with a substantial present and a hopeful future. Mr. Kuppin's program embraced the prologue from "Pagliacci"; a miscellaneous group by Pissuti, Mattei, Tirindelli and Meyer; numbers by Schumann, Schubert and Grieg; by Massenet, Monsigny, Verdi, Nevin and Thomas.

George Rogovoy's selections were an intermezzo from Lalo's concerto; berceuse by Mattioli and tarantelle by Popper. Mr. Rogovoy put an abundance of temperament into the intermezzo and played it with all the inspiration of a genuine artist.

The Rev. Leo Manzetti, Rome, Italy, who for the past two years has been head of Cincinnati's School of Solesmes Chant, severed his connection with the diocesan music commission Saturday. Professor Manzetti, who was musical director at the Springer Institute and a member of the College of Music faculty, is succeeded as organist at St. Peter's Cathedral by Prof. Harold Becket Gibbs, of England. Father Manzetti was the first eminent European authority on the Solesmes method of chant, engaged directly by Archbishop Moeller, in accordance with the wishes of Pope Pius X, as expressed in his encyclical, "Proprio Motu." He formed the embryo of a school of Solesmes chant, which has now materialized in the Schola Cantorum, a chant propaganda, which promises to draw worldwide attention to Cincinnati as the leading American city in the Solesmes movement.

Since Professor Manzetti's arrival here two years ago, Cincinnati has become the Mecca for distinguished European exponents of the Solesmes method. The personnel of European artists in Cincinnati just now comprises Harold Becket Gibbs, who succeeds Father Manzetti; Alfred Benton, at St. Xavier's; Malton Boyce, at Sacred Heart Church, Camp Washington, and Alfred Booth, at St. Mary's Cathedral, Covington. All are from England. Father Manzetti organized the first boy choir in the city, employing the Solesmes method. He was also head of the music departments of Mt. St. Mary's and St. Gregory's seminaries, where he was very popular among the students. He stated just before leaving that, despite the popular prejudice against the new chant, nearly all Cincinnatians who have studied it come out strongly in favor of it.

A farewell reception and banquet was tendered him at the Sterling Hotel by members of the Cathedral choir. The learned Italian maestro acquired many friends among the Cincinnati clergy and at the College of Music. He left Cincinnati Saturday noon for Conception, Mo., where the famous Benedictine Abbey is located, the real cradle of Solesmes chant in the West. Professors and students of music throughout the United States flocked to this monastery last summer to study the new method. After a brief stay in St. Louis, Chicago and Milwaukee, Professor Manzetti will start for the East, where he will take up similar duties as in Cincinnati, either in New York City or Boston.

J. A. HOMAN.

CREATORE AT THE HIPPODROME.

Creatore added another musical triumph to his already long list with an artistic concert in the Hippodrome last Sunday evening. His reception by the vast assemblage was in the nature of an ovation. In fact, it was an unusual display of vociferous appreciation for a Sabbath affair, but Creatore's genius in conducting carried the majority of his hearers to such a high degree of enthusiasm that cheers and cries of "Bravo!" rang out repeatedly from all parts of the house.

The demonstration began with the first number, Creatore's new march, "The Leader," when his admirers expressed their approval of his ability as a composer by demanding an encore.

The program was well chosen to show Creatore's variable moods in interpreting the Italian school of both ancient and modern compositions. His originality of conception of climaxes was shown in the Gargantuan burst of melody in the Ponchielli and Tchaikowsky numbers. Creatore seemed to greatly enjoy his development of the latter and brought out the Slavonic theme of the composition so strongly that the audience seemed to see a picture of the victorious Russians giving themselves up to rejoicing as the joy bells pealed and the rhythmic melody was thundered out by the brasses with remarkable intensity.

The program in full was as follows:

March, The Leader (new)	Creatore
Overture, Mignon	Thomas
Cornet Solo, Serenade	Schubert
.....	Signor Perno.
Finale, Act III, Gioconda	Ponchielli
.....	Solos by Signori Perno, Croce and Rosvno.
Sextet from Lucia	Donizetti
.....	Solos by Signori Perno, Russo, Nenci, Rosano and Errico.
Intermezzo, Cavalleria Rusticana	Mascagni
Miserere, from Il Trovatore	Verdi
.....	Solos by Signori Perno and Croce.
Grand Overture, 1812	Tchaikowsky

Theater Party for Rosenthal.

Mr. and Daniel Frohman gave a theater party for Moriz Rosenthal at the Empire Theater, on Tuesday evening, December 4. Mrs. Frohman (Margaret Illington) plays the principal role with John Drew, in Pinero's "His House in Order." The accompanying clever annotated program of the play was compiled by Mrs. Frohman:

EMPIRE THEATER, NEW YORK
Tuesday, December 4, 1906.

HIS HOUSE IN ORDER
BY ARTHUR W. PINERO.

Annotated program arranged for
MORIZ ROSENTHAL, by
Mrs. Daniel Frohman.

Act I.
Introduzione: Allegro.
Act II.
Andante tranquillo—scherzo giocoso—presto
agitato.
Act III.
Furioso e tumultuoso.
Act IV.
Adagio lamentoso e finale felicitas.

Concerts at the New York College of Music.

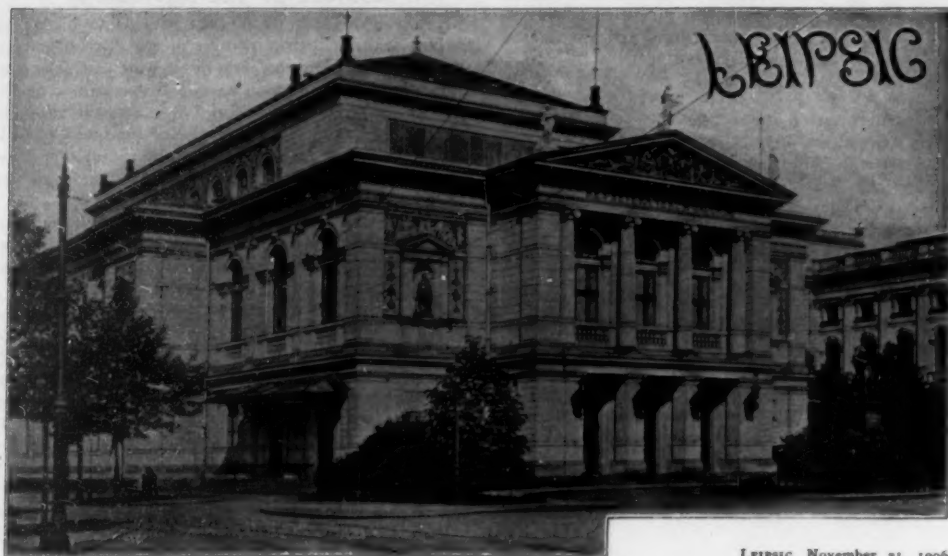
Friday evening, November 30, there was a students' concert in the hall of the New York College of Music, Messrs. Hein & Fraemcke, directors, which as usual called together a large number of interested listeners. All the pupils did well, promising still better things in future appearances. Tonight (December 5) there is to be an evening of chamber music, performed by members of the faculty, in which a trio for violin, cello and piano (by Smetana), piano solos, and Grieg's sonata for cello and piano are to be performed.

National Association of Singing Teachers.

The National Association of singing teachers was incorporated last week. The directors appointed are: Anna E. Ziegler, president; Arthur de Guichard, vice president; Max Knitel Treumann, treasurer; Ellen Pernet McCarty and Townsend H. Fellows. The first work of the association is to fix a standard for voice development, and the views of all vocal teachers are solicited. Address, 163 West Forty-ninth street.

Hageman, Coach.

Richard Hageman, the well known Paris coach, has just returned to New York from a tour of the West. Before going on tour with César Thomson Mr. Hageman will accept a few pupils who desire to coach for opera or concert in all modern languages at No. 106 West Forty-seventh street.



LEIPSIK, November 21, 1906.

There is no Gewandhaus concert this week, because the public rehearsal would have fallen on Repentance Day, which is a public holiday. But the Riedel Verein, under Dr. Georg Göhler, gave a great performance of the Brahms Requiem and of Bruckner's setting of the 150th Psalm for chorus, soprano and orchestra. The bass solo in the Requiem was sung by Dr. Felix Kraus, of this city. The soprano solos in the two works were sung by Minnie Nast, of the Dresden Royal Opera. Between the two choral works Gewandhaus organist Paul Homeyer played the Bach D minor prelude and fugue.

Dr. Göhler had his chorus singing with infinite precision and fine vocal quality, so that in the noble music of these two great departed moderns the public had an example of balance, dignity, power and impressiveness such as is seldom equaled and is never excelled. Dr. Kraus was in best voice. The breadth of his art is a household reputation in Germany. Fräulein Nast's voice is of quality purer than the average, of much volume, and it is free flowing always. As her enunciation is good and her musical endowment considerable, her work was entirely satisfying. She has lately sung the Marguerite of Gounod's "Faust" with great success in Berlin. The performances of the Riedel Verein were given in St. Thomas' Church.

The first of the Riedel Verein's season had been given in the same church some evenings before, with the assistance of Homeyer and the baritone, Walter Soomer, of the city Opera. The Schumann organ fugue on B-A-C-H and the Liszt organ fantasia and fugue on the same initials were Homeyer's solo numbers. The other works were Schumann's "Talisman," for eight voice chorus; Draeseke's "Salvum fac regem," for six voice chorus; four sacred songs for chorus, by Hugo Wolf; Liszt's "Seligkeiten," for baritone, chorus and organ, from the oratorio, "Christus"; a cycle of three choral songs, called "Liebe," by Peter Cornelius, and a number of sacred songs by Draeseke, Wolf and Carl Boyde, for baritone and organ. The Liszt "Seligkeiten," for baritone and chorus, was music making to quicken the pulse under the great style and voice of Soomer and the great support of the entire corps.

The motet service by the Thomaner chor Saturday afternoon, November 17, brought the Saint-Saëns D minor organ prelude and fugue; Wilhelm Köhler's eight voice

motet for double chorus, on the 148th Psalm; Gustav Kitzan's "Nimmuns ein deins Vaterhut," for solo and chorus.

The Sunday music in Nicolai Church was Bach's cantata, "Wachet betet," for chorus, orchestra and organ. The City Orchestra and the Thomaner chor, under Cantor Gustav Schreck, is the performing force each Sunday.

It was recently the privilege of the correspondent to be present in the studio of Mrs. Arthur Nikisch to hear Glenn Hall in course of preparation for song recitals which he is to give to Professor Nikisch's piano accompaniment in Leipzig, Berlin and London. For this studio work the gifted young pianist, Paula Hegner, pupil of Robert Teichmüller, is present as accompanist. Since Mr. Hall's arrival some months ago Mrs. Nikisch has discovered veritable mines of lieder literature for his voice, and the researches through the songs of Brahms have been particularly fruitful. In this research Mrs. Nikisch has repeatedly called for Brahms songs which are never used, or at least were not put in stock and were difficult to find.

The programs that Mr. Hall will sing must represent many composers, but Brahms has the first call with six from his pen. The arrangement of the program by composers in their order will probably be as follows: Schumann, three; Schubert, two; Brahms, six; Dvorák, two; Jensen, two; Grieg, two; Liszt, two; Tschaiakowsky, one; Hugo Wolf, two; Richard Strauss, two; total, twenty-four.

Mr. Hall is showing most finished style and splendid vocal resource in the singing of the material. Mrs. Nikisch proceeds with the utmost care for every helpful detail of interpretation and for the most exact mastery of the German enunciation. When the finished product is finally turned over to the public the prospect is that the last named contingent will get the worth of its money. Certain it is that the respective composers could have rejoiced to hear their songs sung as Mr. Hall is singing them now. During an intermission on the morning of the recent visit Mrs. Nikisch invited the young accompanist to play the Chopin A flat ballade, which Miss Hegner did in fine inspiration and interpretative finish.

The second of the programs of new German lieder sung here by the Dresden tenor, Hans Buff-Giessen, was devoted to five by Gustav Gutheil, of Munich (1868—);

twelve by Stephan Krehl, of Leipzig (1864—), and five by Franz Mikorey, of Dessau. Each composer was present and accompanied his own songs. All of the songs are in print, either by C. F. Kahnt, C. F. W. Siegel, and Seemann, of Leipzig; Berti, of Vienna, or Schott & Sons, of Mainz. Titles of the Gutheil songs were "In Gelben Aehren," "In dämmerdunkeln Wegen," "Nach dem Sturme," "Vergessen" and "Glockenblumen." The Krehl songs comprised five on the Tuscan poems translated by E. Kurz, four miscellaneous songs, and three on "Death." The five by Mikorey were "Einsamkeit," "Du bist so schön," "Wenn ich dich nicht zu Küssen habe," "Ach hinunter in die Tiefen," and "Der Frühlingsdichter."

This was one of the most interesting programs that has been given in Leipzig this year, not merely through the excellence of the songs, but as a means of knowing tendencies of modern German song writers. Gutheil has sought to mildly suggest the contents of the various texts, and has still given the voice a chance to sing, with a vigorous climax occasionally. In no one of the dozen by Krehl was there any consideration shown the voice as a medium of attractiveness. He has simply written character sketches for the piano, with texts for declamation. With this kind of writing in vogue it will be no longer necessary for a singer to attend his own recital. He will send the pianist; and would the latter have the kindness to take along the printed texts for the use of the audience? But it must not be forgotten that there is a musical core in every one of these Krehl songs, and singers who are willing to offer personal sacrifice will still have the applause of the public by procuring the right pianist. That is what happened here.

The peculiar feature of this recital was that the really singable songs by Mikorey, though enthusiastically taken up by the audience, were pronounced entirely worthless by one of the critics. And this notwithstanding the songs had each a musical core, and the last, "Der Frühlingsdichter," besides being singable, is a raging virtuoso piece for the piano. And Mikorey played the work in the rage of a virtuoso, without spoiling the proper relation to the voice. He is conductor of the city opera in Dresden and is now composing an opera.

Sigrid Sundgren-Schnéevoigt, wife of the conductor of the Kaim Orchestra in Munich, played a piano recital in the Kaufhaus. The seldom heard works of her program were the Busoni transcription of the Bach chaconne and three pieces by her countryman, Jan Sibelius. These were his B minor impromptu, A minor romanza and E minor capriccio. The sonata was the Beethoven op. 110. There was nothing more interesting than the Bach-Busoni setting. Busoni has kept commendably to the violin writing of the original, but has departed considerably from that in the D major passage of broken chords just preceding the closing section in D minor. As this passage is especially effective for the violin the piano loses. The Sibelius compositions go through a number of styles and moods, largely giving opportunity for light finger technic, which Frau Schnéevoigt has in abundance. This artist's nature is not yet one of extraordinary musical finesse, but is commendable throughout and she was rightly called to a number of encores.

The youthful pianist, Leo Schramm, of Vienna, played a recital with the Mendelssohn "Variations Serieuses," besides Brahms, Schumann, Chopin, Leschetizky and Liszt works for a program. A healthful state of development and much talent were shown by the young artist. He was assisted by the young soprano Hildegard Gräfe, whose work still shows immaturity, but promises unusually well. Her voice is nearly right and of good native quality, her enunciation is excellent and she is going to be an interpreter of much agreeable character. She was finely accompanied by Karl Ederer.

Henri Albers, a basso of the Theatre de la Monnaie, Brussels, sang two roles as guest of the Leipzig opera. They were Mozart's "Don Juan" and Verdi's "Rigoletto." The Mozart went badly for practically everybody con-

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cerned, including the orchestra and ensemble. Albers was a fine looking "Don Juan," but could not make any deep impression with the role. The "Rigoletto" is said to have gone much better in every way, and particularly for the guest. The Mozart performance marked Jennie Osborne Hannah's first singing of the Donna Anna. It is a role not well adapted to her voice, is one which she did not wish to sing and will probably not sing again. However, the two very difficult arias were mediums for showing how good is her vocal art. The young soprano, Fräulein Fladnitz, showed her superb talent as an actress in the role of Zerlina.

The Bohemian String Quartet's second concert brought Haydn, Dvorák's F major, op. 96 for the first time in Leipsic, and, with other help, the Schubert F major octet, op. 166, for violins, viola, cello, bass, clarinet, horn and bassoon. The assisting players were clarinetist, Oskar Schubert; bassoonist, Heinrich Lange, and hornist, Hugo Rüdel, all of Berlin; also bassist, Albert Wolschke, of this city.

The old time simplicity of Haydn and Schubert, with the ever intelligent writing by Dvorák, constituted a program easy to assimilate. It looks a little strange that a work by Dvorák should be getting a first Leipsic hearing now, but the same composer's E flat quartet, op. 51, is also receiving its first Gewandhaus rendition next Saturday. The quartet above is well inspired throughout, but undoubtedly places many difficulties upon the artists. The Bohemians played it superbly, and did this much toward maintaining the season's good start of a few weeks ago. The ensemble in the Schubert octet was good after the company had played into the first movement for a few minutes. The octet contains much inspiration and excellent writing for the widely diverse instruments.

The Russian pianist, Leonid Kreutzer, had the accompaniment of the Winderstein Orchestra, under August Scharrer, of the Berlin Philharmonic. The Rachmaninoff second concerto, in C minor, and the Tchaikowsky B flat minor concerto sandwiched the Glazounow B flat minor sonata. This was something like a real concert, for the material played was of great interest, and Kreutzer was well qualified to play it. The impression he made was a good one, but nobody could agree with all. The last movement of the Tchaikowsky was taken so rapidly as to fail to find the music in it. This confined the worth (?) of the playing to the thrill created each time the artist came storming through with the octaves. This one effect is almost entitled to a patent, but Tchaikowsky thought he was writing music instead of effects. So he was. So he was.

The Rachmaninoff concerto is most grateful to hear. The composer has done remarkably well toward keeping to his humor, and especially so in the first movement. The dominating character of the last movement is about military—Russian military, of course—and the composer accomplished a splendid massing of his resources in a number of episodes. The Glazounow sonata, written in many difficulties and at great length, was the occasion of much rough playing, and naturally stood far behind the other two works in this place. Scharrer conducted the orchestra with great care and enthusiasm; if at times somewhat noisily, it was evidently written in the pianist's prescription.

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Gradually the American colony in the city is coming into closer association. The pastor of the American-British Independent Church, Rev. Mr. McHatton, is just beginning to keep open house on each Thursday, the hours alternating from 4 to 6 afternoons to 8 to 10 evenings. The residence is at No. 13, Mozart strasse. The regular service at the church is held on Sundays at 11 o'clock.

There is a strong movement on foot to organize an American Club, which should still further centralize the student and resident Anglo-American population of the city. The present colony is larger than it has been for some years, and everything points to a return of the old time popularity.

Singers may be interested to observe the following selection of sixteen Schubert songs recently presented in the Kaufhaus by the soprano Helene Staegemann. The titles are: "Elysium," "Nähe des Geliebten," "Liebesbotschaft," "Nachtviolen," "Gretchen am Spinnrad," "Das Rosenband," "Ständchen," "Vor meiner Wiege," "Im Haine," "Das Echo," "An die Laute," "Die Post," "An die Nachtigall," "Fischerweise," "Er liegt und schläft" and "Das Lied im Grünen." Fräulein Staegemann is an artist of the rarest accomplishment as a Lieder singer. Her voice is not large, but it is beautiful and under ideal conditions of method. The local public has learned this and comes each time to her recitals in large numbers.

The student program at the Conservatory, November 16, brought two movements of the C. Börmann military concerto for clarinet, played by Herr Stock, accompanied by Herr Richter; Schumann songs, rendered by Fräulein Stünzner, accompanied by Herr Leonhardt; the Beethoven F major piano and violin sonata, played by Fräulein Marschall and Herr Wille; the D flat major Chopin nocturne and the Gluck-Saint-Saëns "Alceste" caprice, played by Herr Lindsay; trombone quartet, by Baumgarten and Abt, played by the Herren Gaetke, Doerfel, Schauer and Stumpf; Schubert, Brahms and Wolf songs, sung by Fräulein Grase; the Beethoven violin, viola and cello serenade, op. 8, played by Fräuleins Häbler, Boehm and Chitty.

EUGENE E. SIMPSON.

Klein Entertains Saint-Saëns.

Hermann Klein gave a reception at his home, No. 154 Seventy-ninth street, last Sunday afternoon in honor of Camille Saint-Saëns. The guests who assembled to greet the distinguished French composer consisted of many of the most prominent representatives of New York's artistic and fashionable world. M. Saint-Saëns charmed every one with his genial manner, and his true Gallic esprit and wit in conversation. Previous to the reception Mr. Klein had entertained his guest at dinner, en famille.

Among those who dropped in at the Klein residence dur-

ing the afternoon were: Sir Percy Sanderson, the British Consul-General, and Miss Sanderson, Sir Caspar Purdon Clarke, Señor and Señora de Holguin, Heinrich Conried and Mrs. Conried, M. Rousselière, Signor Scotti, Herr Andreas Dippel and Frau Dippel, M. Dalmores, Louise Homer, Mme. Szamosy, Moriz Rosenthal, Joseph Lhévinne and Mme. Lhévinne, Arton von Rooy, Alfred Hertz, Samuel Bovy, Signor and Mme. Campanini, Henry W. Savage, Dr. and Mrs. William T. Bull, John Drew and Mrs. Drew, Mrs. Henry Arthur Jones, Forbes Robertson and Mrs. Robertson, Daniel Frohman and Mrs. Frohman, Leandro Campanari, Mr. and Mrs. A. R. Mosler, Mr. and Mrs. Henry Seligman, Mr. and Mrs. Paul D. Cravath, Mr. and Mrs. Samuel Untermyer, Walter Damrosch and Mrs. Damrosch, Leonard Lieblich and Mrs. Lieblich, Richard Watson Gilder and Mrs. Gilder, John Philip Sousa and Mrs. Sousa, Henry T. Finck, Charles Klein and Mrs. Klein, Charles H. Ditson and Mrs. Ditson, Mrs. J. West Roosevelt, Miss Lorraine Roosevelt, Richard Arnold, Señor and Señora de Holguin, Dr. Otto Neitzel, Professor and Mme. Stengel-Sembrich, Theodore Seligman and Mrs. Seligman, Ernest Behrens and Mrs. Behrens, Alexander Lambert, Justice and Mrs. Vernon H. Davis, the Misses Frohmann, Dr. W. W. Walker and Mrs. Walker, William Salomon and Mrs. Salomon, George Place and Mrs. Place, Mr. Westervelt and Mrs. Westervelt, Olin D. Gray and Mrs. Gray, Edward Wassermann and Mrs. Wassermann, and many others.

Lillia Snelling Engaged for Philadelphia and New Haven.

Lillia Snelling, the young contralto, has been engaged to sing at the concert of the Orpheus Club, of Philadelphia, this month, and at another concert in New Haven. At the recent studio musicale of her teacher, Mrs. Morrill, this delightful singer had fine success.

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Music in Milwaukee Public Schools.

The attention of the writer was first called to the work in singing in the Milwaukee public schools by the lively interest shown by the school children in their school music. An invitation to attend a "Musical" given in one of the schools brought this interest to a focus, and a close investigation of the subject was made and several very interesting interviews with Frances E. Clark, the supervisor of public school instruction in music, who is the guiding spirit of the entire system, explained the theoretic principles which are made the working basis of the entire course of instruction. It is a sane combination of the two extreme schools of school music pedagogy, the "technical" and the "song." The one maintains that the purely mechanical and theoretical branches, such as notation and reading, should be taught first, later the song; the other that the song should be taught from the very first in great abundance and variety, notation and reading being reserved for the more advanced stages. Mrs. Clark accepts the first school to the extent that notation is brought in at a very early stage to supplement with the added associations of the eye, the work of ear and voice. She employs the "song" school by beginning with the simplest melodic phrase at the very stage in the child's development, when the faculty for distinguishing and reproducing the melodic phrase is first awakened. Both systems are combined to form a course of instruction which gives intelligent co-ordination to every effort, follows more closely natural methods, is thoroughly sound in the pedagogic principles it follows, and is therefore already yielding results such as neither of the other two taken alone have been able even to approximate.

The first steps are taken in the kindergarten. It has been



FRANCES E. CLARK, SUPERINTENDENT OF MUSIC IN MILWAUKEE PUBLIC SCHOOLS.

Confirmed "monotones" have been reformed in a single lesson by being trapped all unawares into perfect unconsciousness of self by some such appeal to their fancy as those examples mentioned. Songs in great number are sung to the children in the earliest stages, but only songs of so simple a nature that they can be easily grasped and learned in their entirety. Great stress is laid on this point. "Most kindergarten songs," Mrs. Clark says, "are too long and involved both in melody and words for the purpose for which they are intended. The songs should be simple, both in melody and words, and short."

The ear training is continued in the primary and second grades by singing to "la" phrases from familiar songs to be recognized by the pupils, associated with the proper words and then sung. The staff is soon brought into requisition and the eye made to supplement the ear and voice. "Do" is marked with a colored crayon and simplest phrases built about it, first with purely diatonic progression, then with skips introduced. Phrases that have been well impressed on ear and voice are written on the staff and its graphic form impressed upon the eye. Then a phrase is sung to the child, the child sings it and then writes it on the staff. Thus graphic reading and expression go hand in hand, as did aural and oral before. Invention of melody is here also encouraged at every step and its representation on the staff called for. The position of "Do" is changed, but without use of signature. The idea of the phrase as the basis of melodic form is more clearly brought out and insisted upon. Gradually with the progressing years the syllables alone are used in reading music, songs are studied, practice in sight reading given, until by the time the seventh



TREBLE CLEF CHORUS, AN ORGANIZATION

found that a child is practically deaf to tone and melody up to between four and five years, varying, of course, slightly in different children. That is, the singing voice is not found until some two or more years after the speaking voice. It is important to begin the musical training of the child the moment this sense asserts itself, when it is most sensitive and yielding to proper guidance. Ear training is therefore begun in the earliest kindergarten years. The aim in the kindergarten stage is to obtain an intelligent listening to sound, first in the matter of classifying sounds as to kind, then as to pitch, and then in recognizing and reproducing simplest melodic phrase and song. In the attainment of this, every musical device possible is brought into play—musical toys of every description, the street cries of "newsy" and "ragman," the songs of birds, and, strange to say, last and not least of all, the piano—anything that is likely to be immediate in its appeal to the child's fancy because, drawn from the child's immediate experience and observation. The difference in quality of sounds is

first distinguished, as bell from horn, accordeon from flute, etc. Then difference of pitch is noted in the tones of a series of bells, of a xylophone or of different trumpets.

Then come the first steps in training the child to listen intelligently to simple but beautiful melodic phrases, and, inseparable from it, the repetition of the melodic phrase by the child. Aural and oral training must always go hand in hand. This part of the work is begun in some such way as this: A child's name is sung to some simple melody by the teacher, care being taken to adjust the key to that particular child's voice. The child is then asked to repeat the name to the melody, and the whole class afterward called upon to sing it in chorus. Names of flowers, fruits, birds or any object from nature about them may be sung in the same way, and the child itself later encouraged to invent beautiful ways of saying the names in melody. These melodic phrases are soon not confined to the tonic triad, but take in the intermediate intervals as well, giving free scope to the quickened inventive faculties of the child.

and eighth grades are reached, the pupil can with ease sing intelligently and musically the compositions of real value in musical literature. We say "musically" advisedly, for from the very beginning special care is taken to secure a good quality of tone. To this end much vowel work is given and many exercises in voice placing and correct voice production are practiced, together with exercises in clear enunciation.

A highly ingenious system of training in rhythm has been perfected. In the kindergarten the rhythms are beaten out with drumsticks to the playing of pieces of different rhythms on the piano. In the primary and second grades the clapping of the hands is substituted for this. In the third grade the rhythms are given graphic form by means of continuous running circles varying in size to conform to the recurrence of the strong accent. In the fourth grade the rhythms are "expressed" by pressure of the third finger on the strong beats of the measure. It is advisedly made a pressure rather than a tapping of the finger, because there

is real pulse in the recurring pressure which is not experienced in merely tapping or beating the rhythm. The third finger is used in preference to the second, which would more naturally suggest itself, because of the larger and more sensitive cushion on the third finger. This finger also feels the sensation of the pulse beat of rhythm more keenly because not so highly developed muscularly by constant use in writing, drawing, pointing, etc., as the second. The result of this course of training in rhythm is that in the higher grades the pupils sing with a perfect sense of rhythm and little or no attention need be given the subject during these years.

In the higher grades the matter of signatures is taken up and key relationships explained. Gradually the syllables are dropped, so that music in any key can be read, the eye, ear and voice by that time co-operating to form a musical sense of marked skill and intelligence. The opponents of the do, mi, sol, system of syllables are answered that the system here described has been found by practical experience to be the best on which to base the earlier stages of instruction. The syllables, it is found, can easily be laid aside when it comes to reading compositions of a higher and more difficult order in which modulation is frequent, or in which no key seems to be dominant. This stage of proficiency is reached by the time the pupil enters the high school. The system has not been extended to Milwaukee's high schools for lack of funds, though the high schools are all eager for its adoption, and it is only a matter of time when it will be extended also to them.

All this technical training can only be carried out successfully when the interest of the child in the work is thoroughly aroused and sustained, and a real love of it engendered. Though the very methods adopted are all of a character calculated to serve this end, the interest is further awakened and intellectualized by a study of the composer's lives and works carried on with the help of the English department of the school. The realm of music, as that of literature, is thus made familiar to the pupil. For the public recitals held in each of the public schools at different times of the year, the supervisor submits a list of composers from which two are chosen, from whose songs these listed the programs may be selected. A list of from five to fifteen songs is given for each composer, with the song

as possible, especially on the works to be presented at that special "musical." Invitation programs similar to the following are sent to the parents and friends of the children:

Choruses—	
Anvil Chorus	Verdi
Beautiful Springtime	Verdi
Seventh and Eighth Grades.	
Aria, It Is Enough	Mendelssohn
Carl Haase.	
Piano—	
A Song Without Words	Mendelssohn
Spring Song	Mendelssohn
Erna Grundman.	
Duet, Miserere	Verdi
Barbara F. Morrison, David L. Williams.	
Recitative and Chorus, Thou Hast Overthrown Thine Enemies,	Mendelssohn
Carl Haase and Chorus.	
Aria, If With All Your Hearts	Mendelssohn
David L. Williams.	
Violin Solo, Selected	Mendelssohn
Duet, O Wert Thou in the Cauld Blast	Mendelssohn
Henrietta Miller, George Hibbard.	
Remarks by the Supervisor of Music	Frances E. Clark
Choruses—	
Onward to Battle	Verdi
Farewell to the Forest	Mendelssohn
Seventh and Eighth Grades.	
Erna Grundman, Accompanist.	

This program, which it was the writer's privilege to hear, may serve as an example. The choruses were sung with a purity, clearness and real beauty of tone, a fine rhythmic pulse and a nicety of modulation that were all in all most refreshing to hear. The solo numbers in this particular program were given by amateur musicians, but in a manner entirely adequate and satisfactory, each commanding attentive silence during its rendition and evoking appreciative applause at its close. The entire exercise was educational in the truest sense, highly enjoyable and certainly inspiring.

The carrying out of the system outlined above must depend entirely on the power for inspiration and guidance in the head of the system, and in the efficiency and enthusiasm of the corps of teachers one and all. Frances E.

degree the sacrifice these teachers are making in devoting so much time and effort to work which is entirely apart from the regular school curriculum in the prevalent acceptance of the term. Whether this is the only organization of its kind in the country or not, it should not long be so. The benefits of such an organization, both for practical instruction and for infusing real joy in the work, is incalculable. The program appended is of the last concert given by the Treble Clef, and is fairly representative:

Chorus, Faithful and True	Wagner
Treble Clef.	
Trio, Cheerfulness	Gumbert
Misses Leihammer, Fuenfstueck and Jacobson.	
Duet, Calm as the Night	Gotze
Ida Bach, Robert Bach.	
Trio, Angel's Serenade	Braga
Master Henry Woempner, flute; John Hahn, violin; Edna Woempner, piano.	
Quartet, Welcome Pretty Primrose	Pinsuti
Misses Jern, Bach, Springer, Williams.	
Chorus, Three Flower Songs	Mrs. H. H. A. Beach
Treble Clef.	
Solos—	
The Daisy	Daniel Protheroe
The Rock-a-Bye Lady	Daniel Protheroe
Helen Protheroe.	
Duet, Go, Pretty Rose	Marzials
Misses Jern and Andrszejewska.	
Quartet, Serenade	Schubert
Misses Bach and Ramsey, Messrs. Buss and Boyce.	
Violin Solos—	
Andante, Spanish Symphony	Laio
Mazurka	Zarzycki
Ralph Rowland.	
Chorus, Spring Song	Mendelssohn
Treble Clef.	
Cantata, The Lady of Shalott (Tennyson)	Wilfred Bendall
Treble Clef.	
Lewis Vantine, Accompanist.	

What this finely thought out course of musical education, now being so intelligently and zealously carried out in our city schools, will in time accomplish for the musical uplifting of the community, is a subject very pleasant for the imagination to dwell upon. It is a noble work, deserving of grateful recognition and encouragement at home and



WAUKEES PUBLIC SCHOOL TEACHERS.

book in which it may be found designated with each song. Mrs. Clark's list includes the following: Abt, Beethoven, Brahms, Donizetti, Flotow, Gounod, Handel, Haydn, Mendelssohn, Mozart, Pinsuti, Schubert, Schumann, Verdi and Weber.

The songs listed with two of the composers will be fairly representative of them all. Those of Franz Abt are "Woods in May," "Roaming," "Boatman's Song," "Had I Wings as a Dove," "Evening," "Mountain Chapel," "The Lovely Garden," "The Haven," "Parting Beam of Daylight," "Where Deepest Shadows Hover," "Ave Maria," "The Forest Sunset," "Hark, the Sheep Bells," "Ring On, Ye Bells," and "When the Swallows Homeward Fly"; Schubert's: "Stream of Life," "The Wild Rose," "Wandering," "Flowerets Blooming," "The Wanderer," "Who is Sylvia?" and "Hark, Hark, the Lark."

Composition subjects are given out in the English department bearing on the two composers that are chosen for the "Musical," on their works in general, and, as far

Clark, the supervisor, brings to the work long experience in this very field, having been fifteen years superior in Monmouth, Ill., and in Ottumwa, Ia. She was for four years a member of the faculty of the School of Methods, Chicago, and for many years institute instructor in County and State Institutes of Illinois and Iowa. With this invaluable fund of experience, Mrs. Clark possesses a remarkable executive power and boundless enthusiasm and love for her work. She is a natural leader and organizer.

It was with the very practical and praiseworthy aim of mutual help and inspiration that the Treble Clef Chorus was organized among the teachers themselves with Mrs. Clark as their director. Meetings are held every Thursday evening and the time entirely taken up with choral work. The classics and folksongs of highest grade only are studied. The chorus numbers this year some sixty members. The officers are: Rena Weid, president; Ottilie Luebke, vice president, and Lydia Ulbricht, secretary.

A moment's reflection will bring one to realize in some

must have many points worthy of emulation in other cities where similar objects are sought. E. A. STAVRUM.

Music in University of Wisconsin.

The training of teachers in methods of musical instruction for public schools is an important line of work that is being developed in the school of music in the University of Wisconsin. The instruction is designed for teachers of other branches who are required to conduct musical exercises incidentally, as well as for teachers and supervisors who devote their entire time to musical instruction in

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schools. The development of this new field is the result of the avowed policy of the State University to be of the greatest possible assistance to all the educational interests of the State. The importance of this normal training in music in raising the standard of musical instruction, and eventually of the musical tastes of the community, cannot be overestimated. The course in public school music was organized two years ago, and Herman E. Owen was secured to take charge of the work. Mr. Owen's training particularly adapts him for the special field to which he was appointed. After graduating from the Indiana State Normal School, he taught for several years in the public schools, and he is thus thoroughly familiar with the general conditions which prevail. His musical training was obtained largely in the New England Conservatory of Music, where he took special work with the veteran teacher, Samuel W. Cole. He was also a favorite teacher of the famous theorist and lecturer, Louis C. Elson. He afterward spent several years in public school work as supervisor of music. He was teacher of music in the Toledo Manual Training School. Before coming to the University of Wisconsin, Mr. Owen gave instruction in the department of public school music in the Toledo Conservatory of Music, and in the department of solfeggio in the New England Conservatory of Music. The successful development of the new department at the University of Wisconsin has been entirely the result of the efforts of Mr. Owen.

As at present conducted the work in public school music is divided into three courses—one for grade teachers, another for supervisors, and a third for high school conductors. The course for grade teachers is designed to



HERMAN OWEN.

furnish instruction in rote songs and their application to school work; sight singing and ear training, and the elements of music and the best methods of teaching them in the course. The course also includes a study of the child voice and the means of developing it most effectively. The work for high school teachers is also extremely practical in character. It is devoted to a study and interpretation of songs suitable for older pupils. Training is also given in the art of conducting as it falls to the lot of the high school teachers, and opportunity for practice in conducting is offered these pupils.

Those preparing themselves for positions as supervisors of music pursue the same work required in the course for grade teachers, and in addition study special methods from the standpoint of the supervisor. Elementary harmony and musical form as it must be presented in the high school forms an important part of the work. Practice in teaching and in conducting is also given. Particular attention is devoted to the problems of teaching music and to the most successful methods of solving them. All the work is pursued along the most practical lines, and the recitation is made to conform as nearly as possible to the conditions found in the school room.

That there is a growing demand for capable teachers and supervisors of music is shown by the large number of requests received by the School of Music for properly equipped teachers. In the past it has been found difficult, if not impossible, to secure grade and high school teachers capable of giving instruction in music in addition to the regular work for which they had prepared themselves. Teachers who were otherwise well equipped for their work have failed to secure desirable positions because of their lack of training in music, which is now required in all leading cities.

Although organized but two years ago, the department has already graduated a number of students. Most of these

are now acting as supervisors of music, and one is assistant instructor in the department in the School of Music at the university. Several have secured positions in Wisconsin, one in Indiana and one in North Dakota. E. A. S.

MILWAUKEE.

MILWAUKEE, WIS., November 26, 1906.

The two big concerts of the past fortnight, one by the oldest, the other by the youngest musical society in this city, were largely attended and very well given, both societies showing even greater zeal than in former years. The Musical Society rejoiced in the return of its leader, Hermann Zeitz, after a year's absence in search of health and strength. And Mr. Zeitz showed even more than wanted energy and acumen in his conducting of orchestra and chorus in this concert, making all the more enthusiastic the ovation that was given him by an audience that crowded the Pabst Theater from pit to dome. The work given, Ernst Seyffardt's cantata "Of the Days of Germany's Regeneration," abounds in passages of remarkable lyric beauty and high effects and contrasts, and is beautifully orchestrated. The soloists scored a great success. Dr. W. W. Hinshaw, an excellent bass of splendid schooling, showed himself a perfect master of his part, winning success unflinching and unconditional. Virginia Listemann possesses a soprano voice of a quality indescribably sweet and gratifying—a voice in a thousand. Her singing is artistic and her manner charming. Arnold von der Aue, the Swiss tenor, who appeared for the first time before an audience in his newly chosen home, could hardly have made his debut under more favorable circumstances. Though assigned to the part on short notice, he sang it splendidly, fully justifying the excellent reports that have preceded him. His voice is of the rare quality that possesses both power and sweetness. It is trained on the basis of the musician and has back of it a wealth of temperament and a sincerity of zeal that make it most stirring and direct in its appeal. The impression made on his audience was of the best, and both the singer and this, his new clientele of Milwaukee, are to be congratulated on so happy an introduction to one another. Von der Aue is from Zurich, Switzerland, and has had the best of advantages in the way of vocal training and of public appearance. With Rudolf Ganz and Elsa Ruegger he will complete a Swiss Trio Organization, to make a tour later in the season. Von der Aue's engagements for the season already number the following: Germania Club, Chicago; Symphonic Orchestra, St. Louis; Choral Society, Detroit; Sängerbund, Buffalo, with Schumann-Heink, and with the Calumet Club and Bach's Symphony Orchestra, of Milwaukee. He is a distinct acquisition to Milwaukee musicians.

The A Capella Choir, though a much younger society than the Musical Society, fulfills a very exalted and worthy part in the musical life of the community. Wisely yielding to modern demands, its work has been more and more with orchestral accompaniment. The work given at this concert was Haydn's "Creation." Though the chorus is hardly large enough to give the necessary volume at times, the excellent training of the chorus and the right good will with which it took hold, made up in large measure for lack of numbers. For this Director Salbach deserves much credit. The soloists were all of high order and made their major part of the burden of the oratorio a thoroughly enjoyable one. Mrs. Louis Auer's brilliant achievement of the difficult and trying parts of both Gabriel and Eva will be remembered as one of this artist's most enduring successes. Renewed beauty and new meaning were given to the old familiar arias, beauty of voice and intelligence and utter sincerity of interpretation making their rendition deeply impressive. Frank Croxton, of New York, has a bass voice which shows, especially in the lower register, great power and fullness without being rough and reedy. The lines "Soft purling glides on the limpid brook" were exquisitely sung. The tenor, C. C. James, won especial favor with the audience. The long solo, "And God Created Man," with the beautiful cello obligato, was one of the features of the evening.

The A Capella will give in February a miscellaneous program made up of folk and national songs of all nations, and in Eastertide on Good Friday a repetition, on the same grand scale as last year, of Bach's "St. Matthew's Passion."

Two recitals, one in the afternoon and another in the evening, were given by pupils of the Wisconsin College of Music, on November 17.

Mack Johnstone, the well known basso, formerly with the Savage Opera Company, gave a sacred song recital at the home of Mr. and Mrs. W. H. Starkweather, Sixteenth street.

On November 20, under the auspices of the Milwaukee Teachers' Association, a program was given by the International Grand Concert Company, the soloists being Mary

Peyton, George Crampton, Elisena Pallavicini and John S. Heath.

The following program, preceded by a talk by Rabbi Samuel Hirschberg, on "Music and the Synagogue," was given at Temple Emanu-El last Friday evening:

Organ Solo, Piece Heroique.....César Franck
W. H. Williamson.
Violin Solos—
The Pilgrim of Love.....Batiste
Eternal.....Paine
Louis Magnus, Member of Faculty Chicago Conservatory of Music.
Vocal Solos—
A Prayer.....Hiller
Hear Us, O Father.....Constantin Sternberg
Mrs. B. Frank Adler.
Duet, Power Eternal.....Rossini
Mrs. Cora Owen Wright and Catherine Clarke.
Violin Solos—
Largo.....Handel
Slumber.....Ernst
Louis Magnus.
Aria, Meditation.....Milotti
Mrs. B. Frank Adler.

At the services at the People's Pulpit on Sunday last, Harriette Marie Cropper, who has a beautiful soprano voice, sang three selections. Mack Johnstone also took part in this service.

Madison.

A concert was given November 1 by the University Orchestra, Herman E. Owen conducting, assisted by Erma M. Bashford, reader. Mr. Owen is instructor in public school music in the University School of Music, leader of the University Band and conductor of the University Orchestra. Miss Bashford is instructor in elocution at the University.

Leoncavallo, with the orchestra and soloists from La Scala Theater, of Milan, played at the University Armory on the evening of November 7.

Wausau.

The Tuesday Musical Club, of Wausau, Wis., is an organization specially worthy of note. The club celebrated its tenth anniversary last year with elaborate ceremonies, burned the last note of its indebtedness. A handsome club building, fully equipped throughout with every convenience for its purpose, including the club's latest acquisition, a beautiful Steinway concert grand, stands to the credit of ten years, well directed enthusiasm and effort. The club numbers this year twenty active working members, and some sixty associate members, who attend the affairs but take no part in them. The meetings are held the first Tuesday afternoon of each month. The course of study for this season deals with programs of modern composers and is apportioned as follows:

October 2, 1906—Miscellaneous, Mrs. Speer and Mrs. Hart.
November 6, 1906—Franz, Raff, Mrs. Jones and Miss Opdahl.
December 4, 1906—Lassen, Brahms, Miss Thayer and Estelle Heinemann.
January 1, 1907—Bruch, Lechetsky, Mrs. Manson and Miss Templeton.
February 5, 1907—Saint-Saëns, Massenet, Mrs. Boehm and Mrs. Flieth.
March 5, 1907—Richard Strauss, B. Godard, Mrs. Brigham and Mrs. Kreutzer.
April 2, 1907—Dvorák, Bendel, Ries, Miss Ringle and Miss Roach.
May 7, 1907—Foote, Liebling, Chadwick, Miss Dunbar and Miss Heinemann.
June 4, 1907—Van der Stucken, Mrs. Beach, MacDowell, Mrs. Coates and Miss Strouse.

The officers and active members are as follows:

OFFICERS.

President, Mrs. D. T. Jones; vice president, Mrs. Walter Flieth, recording secretary, Miss Dunbar; corresponding secretary, Mrs. J. W. Coates; treasurer, Mrs. George Hart, and librarian, Miss Thayer. Program Committee—Mrs. Speer, Mrs. Manson, Mrs. Hart. Active Members, First Division—Nora Brigham, Jeanette Coates, Nell Dunbar, Belle Heinemann, Jennie Jones, Minnie Kreutzer, Daisy Manson, Anna Opdahl, Clara Templeton; second division, Marie Boehm, Mattie Flieth, Zella Hart, Estelle Heinemann, Hattie Ringle, Clara Roach, Amanda Speer, Catherine Strouse, Della Thayer.

E. A. STAVRUM.

Two Concerts by Katherine Jaggi.

Katherine Jaggi, a young pianist, a pupil of Joseffy, assisted by Elise Lehrenkrauss, soprano, and Rudolf Jacobs, violinist, gave a concert at Wallace Hall, Newark, on Thursday, November 2, and at Carnegie Hall Lyceum, New York, on November 22. Miss Jaggi's numbers included the Bach-Tausig toccata and fugue, some Chopin numbers, the Rubinstein staccato etude, an arabesque by Schumann, a serenade by Pugno, the Spindler "Marche Funebre" (for left hand alone), and the polonaise by Liszt. Miss Lehrenkrauss, who is a pupil of Fannie Kurth-Sieber, sang Jeanne d'Arc's "Farewell to the Forests," by Tchaikowsky, a song by Amy Woodforde-Finden, and an "Elegie" by Massenet, with violin obligato by Mr. Jacobs. Both of these young artists made an excellent impression. Alice McNeil accompanied for the singer and violinist.

PHILADELPHIA.

PHILADELPHIA, Pa., December 1, 1906.

The Philadelphia Orchestra, Fritz Scheel, conductor, assisted by Madame Schumann-Heink, gave its seventh public rehearsal and symphony concert on Friday afternoon and Saturday evening, November 30 and December 1. The program consisted of the following works:

Overture, Der Wasserträger Cherubini
 Recitative and Aria of Vitellia, Titus Mozart
 Italian Symphony, A major, op. 90 Mendelssohn
 Die junge Nonne Schubert
 Die Allmacht Schubert
 Symphonic Poem, Sarka Smetana

Director Scheel gave a particularly happy reading of Mendelssohn's joyous music, and in the Cherubini overture and symphonic poem by Smetana proved his ability to interpret eighteenth century Italian music and modern Bohemian with equal success.

Madame Schumann-Heink's voice seemed more wonderful than ever, if that were possible. But certainly never has she been heard in a composition more calculated to display her enormous range than the aria from Mozart. She very graciously added another Schubert number, "Der Tod und das Mädchen."

Rosenthal is to play the E flat major concerto with the Boston Symphony Orchestra at their second concert of the season on Monday evening, December 3.

The first public concert of the Chaminade Club, to be given at Griffith Hall on Wednesday evening, December 5, will be the occasion of the debut of the Chaminade String Quartet, consisting of Elizabeth S. Doerr, Bertha N. Paine, Gretta Grew and Grace Graf. For the first half of the program attractive miscellaneous numbers are announced. The second half will be the presentation of Clutsam's song cycle, "Hesperides," by Lotta Garrison-Hickman, soprano; May Walters, contralto; Howell Zulick, tenor; Henry Hotz, bass; Helen Pulaski, pianist.

The Three Arts Club, which has been organized in the interest of women students of music, art and the drama, has its clubroom on the third floor of 9 South Tenth street. Tea will be served there every Saturday afternoon from 4 until 6 o'clock, and on the first Saturday of every month a musical and dramatic entertainment will be given. Among those taking part at the club meeting on Saturday afternoon, December 1, were Cornelia Bedford, Beulah Hacker and Ella Day Blair. Ethel Barrymore visited the club after her performance. All students of the arts are eligible to membership, and those interested are invited to visit the clubrooms.

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"Hesperides" at the Normal School, Friday evening, December 7, with Harriet Woods Bawden, soprano; May Walters, contralto; C. Frederick Freemantel, tenor; Henry Hotz, bass; Helen Pulaski, pianist; assisted by Master Franklin Gittleston, violinist.

Susanna E. Dercum, contralto, will sing selections from Liszt, Schumann, Dauty, Chadwick and Handel in Easton on December 5.

Luther Conradi is to give a piano recital at the Baldwin School, Bryn Mawr, on Saturday evening, December 8.

On Sunday evening, November 25, Widor's fifth symphony for organ, accompanied by trumpets, trombones and tympani, was played before the service at St. Clement's Church by S. Wesley Sears.

Dr. G. Conquest Anthony was the vocal soloist at the concert of the Haydn Club, of Oak Lane, on November 8, and won the usual encores by his artistic work. Mrs. G. Hayden Fernley is the musical director of the club.

Corinne Wiest Anthony, the soprano, and her husband, Dr. Anthony, bass-baritone, were the soloists at a musicale given in the First Reformed Church, November 15. Besides singing solos they delighted the audience with several duets. Both artists report a busy season, Mrs. Anthony being compelled to refuse four concert engagements last month.

The grand opera season in Philadelphia opens on Tuesday evening, December 4, when Gounod's opera of "Romeo and Juliette," will be performed.

Ellen Beach Yaw will be heard in concert on Monday evening, December 3, in the Bellevue-Stratford ballroom.

A very successful song recital was that given by John Braun, lately returned from Paris, on Friday evening, November 30, at Griffith Hall. As might be expected, Mr. Braun was at his best in the group of French songs, represented by Fauré, Chabrier and Georges, though much might be said of the beautiful delivery of "Softly," by Campbell-Tipton, and "Come to the Garden," of Mary T. Salter. Possessing a tenor voice of great mellowness, with much natural musical feeling and good training, Mr. Braun

should make a name for himself among the lyric singers of the day. Ellis Clark Hamman, at the piano, added greatly to the artistic ensemble.

The Hahn Quartet gave its first concert of a series of six in the Haseltine Galleries on Monday evening, November 26. The playing throughout was characterized by vigor and brilliancy. The fine ensemble of the quartet was particularly evident in the Grieg, op. 27, abounding in syncopated rhythms and fiery climaxes. The three Russian folksongs by Glinka for two violins and piano, played with much warmth, proved to be very lovely, but the pièce de résistance was the playing of the Saint-Saëns quartet, op. 41, for piano and strings, in which the quartet had the valuable assistance of Constantin von Sternberg.

The Alumni Association of the Philadelphia Musical Academy announces a lecture-recital of "Descriptive Music" by Camille W. Zeckwer, on Saturday afternoon, December 8, at 1617 Spruce street.

LILIAN B. FITZ-MAURICE.

Henry A. Ditzel's Success.

Among the forces for musical progress and high art in music in Dayton, Ohio, known far and wide as the Gem City, no one takes a more conspicuous place than Henry A. Ditzel. Mr. Ditzel takes high rank as a pianist, composer and instructor. He spent four years of serious study in Berlin under the late Professor Jedlitzka. Pupils attend his classes and get the benefit of his individual teaching, not only from Dayton, but from all the surrounding cities, such as Springfield, Carlisle, Xenia, Urbana, New Carlisle, Farmersville, etc. His success in teaching was best tested by the exceptionally beautiful and artistic playing of some of his advanced pupils at the closing June recitals each season. Among those who are already making a name for themselves are Eleanor Schenk, Mary Louise Patterson, Georgiana Diefenbach and Margaret Moorhead. At one of the concerts Miss Schenk played the "Emperor" concerto of Beethoven, her work being highly praised by the critics. His compositions, too, have excited the attention of musicians. Two ballads and a setting of the Ninety-eighth Psalm are among his best. Mr. Ditzel is quite a young man, and of fascinating address. He recently gave a lecture on the musical atmosphere in Berlin, which was well received.

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24 LUITPOLD STR.,
BERLIN, W., November 17, 1906.

Leopold Godowsky is one of the greatest artists that walk the tortuous and elusive path of the virtuoso in this vale of desolation and his success is well deserved and honestly earned, if ever one was. His second recital on Wednesday was completely sold out, and when he plays a popular program, as he did on this occasion, he never fails to create a furore, and, indeed, he quite surpassed himself this time. Godowsky has undergone a transformation since he came to Europe some six years ago; while he has lost none of that wonderful delicacy and accuracy of technic, beauty of tone and distinguished musicianship which have always been his, he has grown bigger, deeper and broader, and has acquired that all compelling magnetism which he formerly did not have. No great artist is always at his best on the stage, and Godowsky has his ups and

downs like all the rest. On Wednesday he was in exceptionally good form, and I have never before heard him play with such abandon and impetuosity, such fullness and power of tone as at this concert, and, indeed, he surprised even his most ardent admirers by his display of temperament. His program was well calculated to give joy to those music lovers who go to concerts to be entertained, rather than to solve deep æsthetic musical troubles. Here it is:

Sonata, E flat major, op. 81a, Les Adieux.....Beethoven
Rhapsody, E major, op. 119, No. 4.....Brahms
Symphonic Etudes.....Schumann
Fantasy, F minor, op. 49.....Chopin
Two Mazurkas.....Chopin
Nocturne, F minor, op. 55.....Chopin
Waltz, C sharp minor.....Chopin
Ballade, A flat major, op. 47.....Chopin
Concert Etude, F minor.....F. Liszt
Concert Etude, D flat major.....F. Liszt
Contrapuntal Concert, Paraphrase on Johann Strauss' Waltz,
Künstlerleben.....L. Godowsky

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Some of these works, such as the Brahms E flat rhapsody and Chopin A flat ballade, Godowsky had not yet played in Berlin, although he has been heard fully thirty times, I should say, in the last six years. The Brahms number he rendered with breadth, authority and depth of musicianship; and to the well worn A flat ballade he lent new interest by his individual and poetic treatment. The biggest thing he did musically, I thought, was the Schumann symphonic etudes, of which he gave a truly colossal rendering; but, as I have said above, he was in unusually fine fettle throughout the evening. The piano fairly warmed up under his hands, and became a living, pulsating being. Of his contrapuntal paraphrase on Johann Strauss' waltz, "Künstlerleben," which he repeated by special request, I wrote after his first recital. With it he brought the house down again, as was to be expected, and there followed a sheer endless number of recalls and four encores. Godowsky has arrived at that happy stage where, if he plays programs the public likes, he is always sure of sold out houses, and this is the highest ambition of the virtuoso.

Brahms and extreme youth in ninety-nine cases out of a hundred do not go well together, but Mischa Elman is the one hundredth case, just as he is a great exception all round. He played the Brahms concerto for the first time last evening in the large hall of the Philharmonie, accompanied by the Philharmonic Orchestra under Scharrer, and a notable performance it was—a performance distinguished by power, breadth and independence of conception, virility, volume of tone, flawlessness of execution and an abundance nay, an overflow, of temperament. This remarkable Russian boy is a musical, as well as a violin genius, and no work ever written for the instrument is too big for him. His great versatility was again demonstrated by his exquisite performance of the Lalo "Spanish" symphony, a piece very much in vogue here this season. From Brahms to Lalo is as big a jump musically as it is from Germany to Spain geographically, Frenchman though Lalo was; but Elman made it with ease and with that self assurance born of early and lasting success. No greater evidence of the breadth of his horizon, and the elasticity and adaptability of his musical nature, could have been given than the masterly manner in which he performed these two so widely different works. As usual, he received an ovation.

Gerhard Hekking, the 'cellist, of Amsterdam, nephew of Anton Hekking, played the Saint-Saëns concerto with the Leipzig Philharmonic Orchestra, under the direction of Hans Winderstein, at the Singakademie on Thursday,

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ber 3, 1905. L. Karpath.

An artist of great ability indeed, combining feeling and intelligence.—Munich Allgemeine
Zeitung, December 15, 1905. Dr. Theodore Kroyer.

A splendid artist. He played the Beethoven Waldstein Sonata with deep feeling and brilliant
technic. His interpretation of Schubert and Chopin was poetic.—Berlin Neueste Nachrichten,
January 12, 1906.

His tone is unusually velvety also in the most powerful utterances, and his technic of a
very high order. Consequently many parts of the Beethoven Sonata were beautifully played. In
the short adagio he showed fine judgment in dynamics, and also the Schumann and Chopin num-
bers were poetically conceived.—Lessman's Musik Zeitung, Berlin, January 19, 1906.

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IN EUROPE

achieving a fair success. A new symphony by Emanuel Moor was performed for the first time at this concert. Moor reveals much talent and originality, but the symphony is architecturally crude. It was not received with favor either on the part of the public or the press.

Three interesting and unusual concerts were given during the week by the Amsterdam A Capella Chorus, under the direction of Anton Averkamp. This organization, consisting of about thirty-six members, displayed fine and remarkably well trained vocal material, and the singers entered into their work with great earnestness and fervor, as well as with artistic intelligence. Their technical training has been singularly efficient, and seldom does one hear an à capella chorus keep so well on the pitch, without getting flat. Their voices are well balanced, and their dynamics were very praiseworthy, their pianissimos being especially effective. As the programs were so different from the ordinary ones heard here, I give herewith one of them—a typical one—in full:

Psalm One Hundred and Twenty-two.....Jan Pieters Sweelinck
Kyrie and ChristeJoannes Ockeghem
O Virgo GetrixJoaquin des Frères
O SalutarisPierre de la Rue
Sanctus und BenedictusG. P. da Palestrina
ImproperienG. P. da Palestrina
Tui Sunt CoeliOrlando di Lasso
Psalm One Hundred and Thirty-four.....Jan Pieters Sweelinck
CrucifixusAnt. Lotti
Chanson, RosetteJan Pieters Sweelinck
In Stiller NachtJoh. Brahms
Von Alten LiebesliedernJoh. Brahms
AbscheidOld Netherland Folksong
Wilhelmus van Nassouwe.....Old Netherland Folksong

In four part works the singing of the chorus was admirable, but in six and eight part pieces they were not quite so effective, owing to the comparatively small size of the choir. With their rendering of Palestrina's "Sanctus e Benedictus," from the "Missa Papae Marcelli," and the immortal "Improperien," which first carried abroad the fame of this greatest of composers of the pre-Bach period, and which are still to this day sung in the Sistine Chapel every Good Friday, the singers made a profound impression. The spirit of religious fervor, of sanctity and of deep conviction which permeate Palestrina's works was brought out by them to perfection. The "Tui Sunt Coeli," by Orlando di Lasso, the only one of Palestrina's contemporaries who was not completely overshadowed by him, paled somewhat, coming immediately after, beautiful composition though it is. Di Lasso's works have not that fervor or impassioned glow so characteristic of Palestrina, but he has the one advantage of having written many more worldly compositions. The chorus also gave a remarkable reading of Ant. Lotti's "Crucifixus." All in all, it was very interesting and very profitable to make the acquaintance of this excellent body of vocalists.

The program of the third Nikisch Philharmonic concert on Monday was different from its forerunners in that it contained no symphony; it was also of a lighter caliber than the ordinary Philharmonic programs, and a greater part than usual was given up to the soloists. Only two orchestral numbers were heard, Humperdinck's new overture to his opera, "Heirat wider Willen," with which the concert was opened, and Brahms' D major serenade, which brought the program to a conclusion. Between these were heard Alice Tipper, the Hungarian pianist, who played the Grieg concerto, and Henry Albers, of the Théâtre de la Monnaie, Brussels, who sang "Wolfram's Address," from "Tannhäuser," and Massenet's arioso from "Le roi de Lahore." The Humperdinck overture, which was written specially for the Munich production of the opera, suffers from too heavy instrumentation, so that the thematic material does not stand out strongly enough. The serenade is one of the tamest of Brahms' big orchestral compositions, and though beautifully performed, it did not make a deep impression. Henry Albers has a fine bass voice, and he sang with good taste and expression, although he did not make the impression of being a profound artist. His reception was very cordial. Alice Ripper made a very favorable impression when she played here last year with Sarasate, but this impression was not enhanced by her Philharmonic appearance. She gave a performance of the Grieg concerto, distinguished rather for brilliancy and showy display than for soul and depth of musicianship. Her technique was clear and pearly and her tone was of an agreeable quality, but psychologically she has not probed to the uttermost depths of Grieg's thoughts. She had a fair success.

On the same evening the Berlin à capella chorus called "Harmonie," under the direction of Richard Rössler, gave a concert in the neighboring Beethoven Hall. This organization is larger than the Dutch A Capella Chor, numbering about sixty members, and it is also a well trained body of singers, although far removed from the plane on which the Amsterdammers stand. The singing, however, was very praiseworthy, both in tone quality and ensemble. Rössler, the young composer-pianist, and successor to the late Heinrich Reimann as organist of the Emperor William

Memorial Church, is an excellent musician and a good leader.

With all the unending round of vocal, piano and violin recitals regularly heard here, there is, nevertheless, something of exceptional interest to be heard every week. A concert coming under this category was that given by the Parisian Society of Ancient Instruments, which was successfully introduced here two years ago. At this concert one was transferred back into the delightful rococo time, the time of royal cavaliers and grand dames, of powdered wigs, knee breeches and low buckled shoes. The "Société de concerts d'instruments anciens," as it is called in French, consists of five members, to wit: Henri Casadesus (the founder), viole d'amour; Mme. H. Casadesus-Dellerba, quinton; Alfred Casella, clavecin; Marcel Casadesus, viol de gambe; Maurice Devilliers, basse de viole. All the performers are masters of their respective instruments, and are also good musicians who have penetrated into the spirit of these picturesque old compositions. The blending of the tones of the quaint old instruments was charming. The

artists were heard in "Les Plaisirs Champêtres," by Montclair (1666-1737), and a symphony in A major by Bruni (1759-1823), both of which were played on their former visit to Berlin. Furthermore, were rendered J. S. Bach's D major sonata for viol de gambe and clavecin, and Philip Emanuel Bach's D major concerto for quinton, viole d'amour, viole de gambe, basse de viole. The bass viol used is not the large, regulation orchestral bass, but a smaller instrument, the tones of which were more in keeping with the ensemble. A bourrée by Bach and "Gavotte Variée," by Handel, for clavecin, completed the instrumental part of the program. The playing of the artists was a source of unalloyed enjoyment. The assisting singer, however, Marie Buisson, of Brussels, was mediocre and quite out of place on the program. A large and enthusiastic audience was present, and it would seem that this organization has already gained a firm hold on the Berlin public.

Henri Marteau is not content with resting on the laurels which he has earned as a violinist, but aspires to honor and fame as a composer. Last Saturday he gave a concert



RUTH ST. DENNIS, AMERICAN DANCER.

Interpolating a Hindoo dance in "Lakmé," at the Berlin Opera Comique.

of his own compositions at Bechstein Hall, when he had the assistance of H. Schmidt-Reinecke, violin; Adolf Pörsken, viola; Ernst Cahnbley, cello, and Eva Lessmann, soprano. A string trio in F minor, eight lieder with string quartet accompaniment, and a string quartet in D major comprised the program. The eight songs were given at the Essen Music Festival this year in May, when I heard and wrote about them. They were admirably sung then, as now, by Eva Lessmann, daughter of Otto Lessmann, the famous editor and critic of the *Allgemeine Musik-Zeitung*. This young lady has a very sympathetic and exceptionally well trained soprano voice, which she uses with great skill. She sang the lieder with a high degree of musical intelligence, with much warmth and depth of expression, and the success which she achieved was due rather to her masterly, soulful interpretation than to the intrinsic worth of the songs themselves. Yet there are several pleasing lyrics among them, and Marteau now and then displays good ideas and an individual mode of expression. The songs are more interesting than the instrumental pieces. The trio is too long, in the first place, for the thematic material it contains, and the quartet, too, is not over rich in ideas. Yet, that Marteau has talent for composition and that he knows how to express his thoughts well, was evident.

Erna Klein, a pupil of Philipp Scharwenka, is a very promising young pianist of about sixteen summers, and at her concert given at the Singakademie, on Friday, with the Leipzig Philharmonic Orchestra, under the direction of her teacher, she demonstrated that she has been well trained and that she has made good use of her natural gifts and opportunities. She was heard in the Mozart A major and the Beethoven C minor concertos, on which she displayed a fluent and brilliant technic and a fine singing tone. Her interpretations were musical and artistic and she revealed considerable temperament. That masterly musician, Philipp Scharwenka, led the orchestra with skill and circumspection and followed the soloists with rare sympathy.

A new set of variations for piano on a Swedish air by Theodor Holland, the young English composer, were played here at a concert given by the Berliner Tonkünstler Verein at the Architekten Haus; also his "Humoresque" were played by Evelyn Stuart. Both the compositions and the playing of Miss Stuart, as I am informed, made an excellent impression. The young lady, who, by the way, is one of Leschetizky's latest pupils, will soon give a concert of her own here, when I shall write of her in full.

My assistant, Miss Haring, writes of the following four concerts:

"Ernst von Dohnányi, at his recital on Monday in Mozart Hall, played Bach-Liszt, Beethoven, Brahms, Schumann, Chopin and Liszt selections. His best work was undoubtedly the Liszt 'Rhapsodie Hongroise,' in A flat, which was the closing number of the program. In this Mr. Dohnányi displayed familiarity with the Hungarian spirit of the work, and gave an entirely satisfactory account of it. Some of the other numbers were not quite so gratifying, the middle movement of the Schumann fantasy, in particular, was not clear as to technic and the pedaling was far from what might have been expected. The well known C major Beethoven sonata, op. 2, was lacking in decision of rhythm, and neither was this technically clean. There is a charm about Dohnányi's playing; it is interesting, and he has poetry; but there is a good deal lacking which as yet prevents him from attaining to great heights.

"Helena Beatrice Munn, organist, and Florence Mulford, soprano, gave an afternoon concert in the American Church on Wednesday. I heard three of Guilman's delightful works—'Rêve,' 'Cantabile' and 'Adagio.' Miss Munn also played a Bach toccata and fugue and a Widor symphony. She plays charmingly, and has a sympathetic personality. Miss Mulford sang 'Il est doux,' by Massenet, and three songs, 'Ich will meine Seele tauchen,' 'Allah,' and 'Thy Beaming Eyes,' by O. Raif, Chadwick and MacDowell. Though Miss Mulford's production is not quite perfect nor her enunciation remarkably distinct, yet her intonation is pure, she has a very sweet voice, and gives evidence of being musical. There was a large audience, and socially and financially the affair would seem to have been a pronounced success.

"On Thursday evening Elsa Krüger, Otto Neitzel's talented young pupil, together with Emma Kranz, alto, appeared with the Philharmonic Orchestra, under the direction of August Scharer, at Beethoven Hall, this being Miss Krüger's second appearance in Berlin this winter. Miss Krüger played the Saint-Saëns C minor and the Grieg A minor concertos. I heard her in the latter work, which she rendered exceedingly well, rhythmically and technically, and with much of the freshness and crispness that one associates with the music of the Northern composer. She has temperament and uses it with discretion, and in spite of her small, fragile frame, she gets a big tone out of the instrument, without much apparent effort. It was an interesting

performance, and I was sorry when the concerto came to an end, and she refused to grant an encore. Miss Kranz is a tall, fair young girl. She is not, nor should I imagine she will ever be, a great singer, but she is very pretty to look at, her voice is quite nice, and she sang in tune.

"Therese and Artur Schnabel gave their first joint recital of this season on Friday at Beethoven Hall. Mrs. Schnabel sang songs by Mozart, Franz and a number of old German Lieder, some of them dating as far back as 1460. The ensemble of her performance was somewhat marred by a slight affectation of manner. Her voice, however, has beautiful tones in it now and then, and she knows well how to make the best of it. Artur Schnabel played Bach's English suite, No. 3; the Liszt B minor sonata and a rhapsodie, nocturne and waltz from his own pen. I had never heard Schnabel before, but had heard much of him. I must, however, confess to a slight feeling of disappointment, particularly with his rendering of the Liszt sonata, with the tempi and dynamics of which he took great liberties, changing many effects with not the happiest of results. Schnabel suffers from asthma, and has contracted an unfortunate habit of snorting in the execution of the more exerting passages. This does not lend enchantment, particularly as it was loud enough to be plainly heard at the furthest end of the hall. His compositions are not distinguished by originality, there is a lack of freshness and spontaneity about them; the nocturne is too long, and the waltz, scarcely suitable to form part of a classical program."

A book of great interest and value to music teachers and students, entitled "The Profession of Teaching Music," by Mr. and Mrs. Wilhelm Eylau, has just been brought out by R. Voigtländer, the art publisher, of Leipzig. The authors are both good, practical musicians, he being a violin, and she a piano teacher of experience—so that they know whereof they speak. There is much that is noble and appealing in the book, and teachers and pupils everywhere will find a perusal of it very profitable, especially such as are far removed from the great art centers, and hence do not come into contact with the big moving musical world. The arrangement of the material is very logical, beginning with pithy remarks on the necessity of an early pedagogical course of instruction, what it comprises, and the means and end of musical instruction. Then the subject of technic is taken up in detail and analyzed in all its various phases, such as physical difficulties and how to overcome them, analyses of the movements, latent consciousness of movements, thought concentration and movement conception. Very valuable are the suggestions on how to awaken the interest and retain the confidence of pupils, how to control the nervous system, the development of the sense of touch. There are also able remarks on time and rhythm, phrasing, playing from memory, and sight reading. One of the most important parts of the book treats of the fantasy, how to awaken and cultivate it in the pupil, so that the music he plays will take on a deeper poetic meaning.

These talks on the psychological aspect of the subject are very valuable, and all students and teachers would do well to read them. Most music study is too one sided, and leans altogether too much toward technic, the soul life of the pupil remaining dormant. It stands to reason that a pupil whose fantasy has been developed, provided he has had interesting actual experience of life, as nearly every one who has eyes to see and ears to hear, can play with a great deal more depth of interpretation than one who has merely practiced technic and notes without thinking at all about the psychological tendencies of the music. As Dr. Batka, the famous critic of Prague, has said in writing of the Eylau book: "Now at last the bridge is finally laid from technic to musical fantasy, and thence again, over to life. Thus the ring which unites art and life, and which will be so important for the 'Weltanschauung' in the near future, is at last closed."

Kubelik will play here at his concert with orchestra in the Mozart Hall, next Thursday, Bruch's "Scottish" fantasy, the Saint-Saëns concerto and Paganini's "Witches' Dance." The concert is said to be already sold out.

Felia Litvinne will make her debut here in concert at the Mozart Hall next Saturday.

Ysaie will play at his first concert, to be given with José Vianna da Motta, on November 30, Handel's G minor sonata, Bruch's second concerto, his own berceuse and caprice, and the "Kreutzer" sonata. At his second concert, to be given with the Philharmonic Orchestra on December 5, he will give the Mozart G major and the Mendelssohn and Beethoven concertos. He will play here, for the first time, his new cadenza to the Beethoven concerto.

Among other things, we shall hear during the coming week, Sigrid Sundgrén Schuevoigt, the Finnish pianist, wife of the distinguished conductor of the Kaim Orchestra; four Americans, to wit, William A. Becker, pianist; Otto Meyer, violinist; Ernest Sharpe and Mrs. Charles Cahier,

vocalists. Also Sergei Kusnezsky, the great contrabass virtuoso; Kubelik, Lilli Lehmann, E. N. von Reznicek, orchestral concert; Meyer-Mahr and Bruno Hinz Reinhold, pianists; and "The Creation," with Alexander Heine-mann.

Sgambati's "Requiem" was given for the first time in Germany by Steinbach at the second Gürzenich concert in Cologne. The work is said to be melodious and to resemble in style Verdi's "Requiem." It was well received, without, however, making a very deep impression.

Theodor Spiering will play at a large charity concert tomorrow at the Royal Playhouse here, gotten up by court society people. His selections will be the toccata by Tor Aulin, Theodor Holland's berceuse, and Arthur Hartmann's "Rhapsodie." The Emperor and Empress have announced that they will attend with the entire court. The other assisting artists are to be George Hamlin and Emmy Destinn.

George Hamlin sang last Saturday at a big charity concert given at Kroll's Theater in the presence of the Princess Eitel Fritz and many prominent members of court society. The American tenor recently sang with the Lehrer Gesangsverein. The Tageblatt, Volkszeitung, etc., speak of him in terms of the warmest praise. He has also achieved great success at Munich and Dresden, and will be heard at The Hague on November 23, and at Baden-Baden on December 1.

Mannheim will celebrate the 300th anniversary of its existence as a city next June with a big music festival. Among other things will be performed Liszt's "Grander Festmesse" and Constanze Berner's "Coronation Cantata."

Oscar Fried made a big hit with his recent St. Petersburg debut, when he conducted Mahler's symphony and his own "Verklärte Nacht."

The Brussels String Quartet will make a tournée of thirty concerts through Mexico next May. The arrangements for this tour were made by the Concert Direction Leonard, of this city. Part of the guarantee has been given by the Mexican Government. The Brussels Quartet is one of the most finished and well balanced chamber music organizations in the world, and Mexico has a great treat in store.

Ugo Afferni, conductor of the Wiesbaden Orchestra, lately performed Sgambati's D major symphony in the presence of the composer with great success. The work is said to be interesting in contents and brilliantly orchestrated. Jan Sibelius' "Elégie et Musette," from his music to "Christian II," were also played at this concert for the first time.

Margaret Melville will give a concert here with the Philharmonic Orchestra in Beethoven Hall on December 21, and on the 28th she will be the soloist at a Warsaw Philharmonic concert, when she will play the Chopin E minor concerto. This gifted young American composer-pianist has not been heard in Berlin for several years. Meanwhile, she has made good use of her time by studying two years with Leschetizky in Vienna, and for the past year in Paris, where she has imbibed some of the French atmosphere. Miss Melville is said to have grown enormously as a performer during these years, and her concert here is looked forward to with great interest.

Five songs by Theodor Spiering have just been published by Schlesinger, of this city. They were composed to German texts which have been translated, so that the songs appear with both German and English words. They are entitled: "Der Schmied" ("The Blacksmith"), by Ludwig Uhland; "Nicht sing ich Lieder laut und hell" ("I Lend Unto My Songs No Voice"), by Peter Cornelius; "Vor deinem Fenster" ("Around Thy Window"), by Anna Ritter; "Ueber den Bergen" ("Over the Mountains"), by Carl Busse, and "Sieghafte Lust" ("Triumphant Joy"), by Anna Ritter. The musical setting of these songs shows that Mr. Spiering is a reflecting musician, and that he has poetry and sentiment. They are modern in style, interesting harmonically, and some of them show a Brahms influence. Number one is short and brilliant; number two is lyrical and pleasing and quite Brahms like; number three, in lighter vein, flows smoothly and pleasingly; number four, for "Stimmung" and expression, is perhaps the most important of them all; the last one, a so called "Reiser," has lots of swing and go, and is quite effective. These songs will be heard here in the near future.

Marteau will be heard on the 4th, Ysaie on the 5th and Kreisler on the 6th of December, all with orchestra.

"Lakmé" has been having quite a run here at the Comic Opera. It was not Delibes' faded music, however, that drew the public, but the fantastic Hindoo dance of Ruth St. Dennis, which was introduced in the second act. Miss St.

Dennis, who is a native of New Jersey, has made a hit here, as well as in Paris. **ARTHUR M. ABELL.**

The complete concert and opera list of the week was as follows:

SATURDAY, NOVEMBER 10.

Beethoven Hall—Ruth Kingsbury, piano, with Philharmonic Orchestra.

Bechstein Hall—Henri Marteau, composition evening, assisted by Eva Lessmann, H. Schmidt-Reinecke, Adolf Pörsken, Ernst Cahnbey.

Singakademie—Emmy von Linsingen, vocal.

Royal Opera—"Margarete."

West Side Opera—"Schützenlied."

Comic Opera—"Lakmé."

Lortzing Opera—"Fra Diavolo."

SUNDAY, NOVEMBER 11.

Bechstein Hall—Bertha von Türkheim, vocal.

Philharmonie (matinee)—Nikisch Philharmonic, soloists, Alice Ripper, piano, and Henry Albers, vocal.

Philharmonie—Philharmonic "Pop."

Singakademie—Dutch Trio, assisted by Helene Staegemann, vocal.

Royal Opera—"Carmen."

West Side Opera—"Trompetter von Säckingen."

Comic Opera—"Carmen."

Lortzing Opera—"Undine."

MONDAY, NOVEMBER 12.

Beethoven Hall—Concert of the Harmony Singing Society.

Bechstein Hall—Leo Paul Schramm, piano.

Mozart Hall—Ernst von Dohnanyi, piano.

Philharmonie—Nikisch Philharmonic, soloists, Alice Ripper, piano; Henry Albers, vocal.

Singakademie—Clara Wobachal, vocal.

Royal Opera—"Don Juan."

West Side Opera—"Trompetter von Säckingen."

Comic Opera—"Lakmé."

Lortzing Opera—"Fra Diavolo."

TUESDAY, NOVEMBER 13.

Beethoven Hall—Ludwig Wüllner, vocal.

Bechstein Hall—Concert, Parisian Society of Ancient Instruments.

Mozart Hall—Amsterdam & Capella Choir.

Philharmonie—Philharmonic "Pop."

Singakademie—Hans Hermanns, Marie Hermanns-Stibbe, Sophie Molenaar.

Royal Opera—"Rienzi."

West Side Opera—"Schützenlied."

Comic Opera—"Hoffmann's Erzählungen."

Lortzing Opera—"Undine."

WEDNESDAY, NOVEMBER 14.

Beethoven Hall—Leopold Godowsky, piano.

Bechstein Hall—Marie Küttel, piano.

Philharmonie—Philharmonic "Pop."

Singakademie—Florian Zajic, Heinrich Grünfeld.

Royal Opera—"Mignon."

West Side Opera—"Martha."

Comic Opera—"Lakmé."

Lortzing Opera—"The Barber of Seville."

THURSDAY, NOVEMBER 15.

Beethoven Hall—Elsa Krüger, piano; Emma Krantz, vocal; with Philharmonic Orchestra.

Bechstein Hall—Anna v. Gabain, piano.

Philharmonie (small hall)—Hans Weitzig, piano.

Singakademie—Hans Winderstein and Leipzig Philharmonic Orchestra, soloist, Gerard Bekking, cello.

Royal Opera—"Margarete."

West Side Opera—"Trompetter von Säckingen."

Comic Opera—"Carmen."

Lortzing Opera—"Die Fledermaus."

FRIDAY, NOVEMBER 16.

Beethoven Hall—Therese and Arthur Schnabel, vocal and piano.

Bechstein Hall—Ossip Schnirlin, Sergei von Bortkiewicz.

Philharmonie—Mischa Elman, violin, and Philharmonic Orchestra.

Philharmonie (small hall)—Eduard Gärtner, vocal.

Singakademie—Erna Klein, piano, with Philharmonic Orchestra under Philipp Scharwenka.

Architekten Haus—Tonkünstler Verein Concert.

Royal Opera—"Die Meistersinger."

West Side Opera—"Trompetter von Säckingen."

Comic Opera—"Lakmé."

Lortzing Opera—"Die Fledermaus."

Leopold Godowsky in Russia.

From the following press notices the reader can form an opinion of the success achieved by Godowsky in Russia:

His ideal in art is beauty for its own sake. An absolutely refined way of thinking makes it impossible for him to indulge in any pose, or any false and unnatural pathos. I have already called Godowsky an aristocrat in music, and I hold to this opinion still—Moskauer Deutsche Zeitung, February 17, 1905.

Godowsky in his program proves himself to be an earnest musician, who makes his magnificent powers subservient only to the highest artistic ideals. In Brahms' variations of a theme of Handel, we admired not only the endless variety in his manner of execution, but also his extremely refined and musicianly style. His interpretation of Chopin's B flat minor sonata was in the highest degree interesting and fascinating. The finale was a display of technique such as one could hardly have conceived in one's wildest dreams.—Moskauer Deutsche Zeitung, February 26, 1905.

In his striving after the ideal of perfect beauty, of harmonious effects in infinitely manifold forms, this eminent pianist has accomplished a degree of perfection in execution which is unparalleled, which would appear to be developed to the extreme limits of the possible and sometimes even beyond that. I feel convinced that Chopin himself

would have simply reveled in these clever improvisations, for they are very clever. Indeed, they are dazzling fireworks of the quaintest conceits. The interweaving of the two études in G flat major, in which the staccato passage of the étude op. 25, No. 9, appears now in the treble, now in the bass, darting its beams of sunlight through the mist of the up and down flowing passages on the black keys, has simply an entrancing effect. And the miracle he performs in playing the A flat major étude (op. 25, No. 1) with the left hand alone, ornamenting it besides with all sorts of happily inverted harmonic complications, must be seen and heard to be believed.—Moskauer Deutsche Zeitung, March 2, 1905.

For instance, the étude of Chopin which Herr Godowsky has arranged for the left hand alone, demands and was performed by him with a skill, a suppleness and unflinching accuracy which borders on the miraculous.—Riga Tageblatt, February 23, 1905.

As regards execution, Godowsky's performance has reached probably the highest possible pitch of perfection. Herr Godowsky is not, however, a mere virtuoso; he is a musician also, one who places all at the service of his art. Very rarely has the B flat minor sonata or the F minor fantasia of Chopin been heard more beautifully played, and certainly never have Schumann's "Symphonische Etuden" been played more effectively than by Godowsky. Here a deep comprehension of the intentions of the composers, a refined taste for musical coloring and an ardent temperament were combined to produce a perfect whole.—Rigasche Rundschau, February 9, 1905.

Godowsky is a virtuoso of the very first rank, one of the greatest of the present day, whom it would be difficult to equal and all but impossible to surpass. The concert giver's technic simply borders on the phenomenal, really an inimitable, masterly performance. But it is not alone the wonderful clearness of his runs and passages crystallized in the smallest detail, which compels our admiration, but also his splendid tone formation, which drew from the piano the whole scale of gradations of exuberant coloring from under his magic fingers.—Duna Zeitung, February 28, 1905.

Recital by Granberry Pupils.

Pupils of all ages, from six years upward, and several who have had but eight lessons, at the Granberry Piano School, were heard at a recital Saturday afternoon in Chamber Music Hall, of the Carnegie Building. Mr. Granberry, who teaches the Faeltien system of instruction, gave an address which included an outline of the practical value of this method of teaching piano. The hall was crowded, and from all points of view it must be voted a most successful demonstration by pupils. The program follows:

Ensemble Class—	
La Poupée	Bizet
Norwegian Dance	Grieg
Marie Ackley, Gertrude Bailey, Anna Berry, Helen Clark, Eva Cummings, Charles Carroll Koon.	
Terzen, Etude, D minor	Parlow
Polka, B flat major	Tschaikowsky
Synkope, D major	Frank
Tarantelle, E minor	Heller
Dorothy Gay, Dorothy Hand, Milton MacDonald.	
Papillon, D major	Reinhold
Papillon, A minor	Legé
Frances MacDonald.	

Ensemble Class—	
Waltz, minor mode	Wohlfahrt
March, major mode	Wohlfahrt
Kenneth Campbell, Archibald Dudgeon, Coles Hegeman, Donald MacDonald, Milton MacDonald, Harvey Street.	
Für Elise, C major	Beethoven
Minuet, D major	Mozart
Marion Barlow.	

Ensemble Class—	
Pieces by Mueller, Löw and Kohler.	
Selma Berns, Helen Gay, Emmeline Maxwell, Juliette Meylan.	
Dorothy Street, Hanford Twitchel and Pierpont Twitchel, accompanied by Marion Barlow, Mildred Bishop and Dorothy Tuttle.	
Giga, D minor	Handel
Reigen, C major	Jensen
Edmund Brown.	

At Play, major mode	Gurlitt
March, minor mode	Baumfelder
Undisputed, major mode	Gurlitt
Priscilla Hand.	
Prelude, D minor	Heller
Intermezzo, E flat major	Brahms
Impromptu, E flat major	Schubert
Winifred Notman.	

Concerto, F major	Moscheles
Allegro Maestoso. Adagio. Allegro Vivace.	
Stella Barnard.	

Second piano, Mr. Granberry; tutti, Edwin Davis, Theodora Snow.	
Ensemble, Overture, Rosamunde	Schubert
Miss Ackley, Eva Belle Clement, Mrs. Horace Dowie, Marion Mount, Miss Notman, Florence Randal.	

Herman Ostheimer, of Greenville, Ohio, reports a busy season, his time being divided between that city and Miami Military College, of Germantown.

BLOOMFIELD-ZEISLER IN MINNEAPOLIS.

The superb art of Fannie Bloomfield-Zeisler was abundantly displayed at her appearance with the Symphony Orchestra at Minneapolis. Her playing aroused the critics of that prosperous and progressive city to write as follows:

Writing directly under the spell of Fannie Bloomfield-Zeisler's playing, one is conscious of an impulse to say that no pianist in the world is so generously endowed with the power of transforming a piano from an instrument of perceptible mechanical limitations to a musical medium of almost infinite interpretative resource.

Under her magic touch, fired by her intelligence and exalted by her genius, the piano is inspired to voice every sentiment and emotion that, gathered from the composer's score and clarified in the crucible of her wondrous art, flows in a stream of sound, clear as crystal, light as gossamer, swelling into song, rising into storm, sinking to a whisper and rushing through passages of incomparable rapidity and complexity with fairy like delicacy or incredible strength. Tireless as a giant, this apparently frail woman, crouched over her keyboard, her body swaying, her brown arms weaving to and fro, her wonderful fingers moving more rapidly than the eye can follow, performs prodigies of technical executions with such facility, such absolute domination and careless certainty, that everything accessory is forgotten in the revelation that a piano is singing to you as no piano ever sung before.

This is mastery; this is flawless art; and upon it rests and from it springs the charm that Mrs. Zeisler wields with a potency equalled by few musical artists, whatever their instrument, in the world today.

Mrs. Zeisler made her first appearance here with an orchestra at the second of the season's concerts by the Minneapolis Symphony Orchestra last evening. Her first number was Moszkowski's colorful, characteristic and almost symphonic concerto in E major, played for the first time in Minneapolis. It is a work of great beauty and originality, touching the heights and depths of Moszkowski's poetic if not profound creative powers. The concerto is modern in its treatment of the piano as a component part of the orchestra rather than as a solo instrument, and while its themes are announced and elaborated by the piano, which is always the dictating and leading voice, it contains none of the long passages for piano and orchestra alone that are found in the older and more formal concertos. Mrs. Zeisler achieved a triumph in the brilliant work, which taxes every technical resource to the utmost, and gave an eloquent, poetic reading of its varied, changeable and unexpected beauties. The singularly difficult accompaniment was beautifully played by the orchestra, and after acknowledging the applause that followed her playing, Mrs. Zeisler impulsively grasped Mr. Oberholfer's hand and shook it cordially as she bowed her appreciation to the orchestra. As an encore to the concerto Mrs. Zeisler played the same composer's "Jongleur," a rollicking bit of musical humor. The Litoff scherzo, with its delicate, reiterated theme and complex elaborations, exhibited Mrs. Zeisler's marvelous control of the staccato, every note of the rapidly running motive, every phrase, every nuance standing forth with crystal distinctness. Her second encore was Henselt's "Si Oiseau j'étais."—Minneapolis Tribune, November 24, 1906.

The second symphony concert, given last evening at the Auditorium, where a large audience had gathered, showed a much greater advance upon their past performances than even the first concert this season promised. * * * Fannie Bloomfield-Zeisler was the soloist of the evening. Without the years of hard work which the orchestra has had, the wonderful interpretation given by Mrs. Zeisler and the orchestra to the heavy Moszkowski concerto in E major, and the Litoff scherzo would have been impossible. As it was, pianist and orchestra were completely in rapport. With sympathetic anticipation Mr. Oberholfer led the large band of players so perfectly that even in delicate passages when violins and piano carried the theme together, there was not the slightest divergence. It was the effect of one spirit dominating the pianist, leader and orchestra. The Moszkowski concerto is one which few pianists dare attempt. But Mrs. Zeisler found no difficulties in its technical intricacies. At the close of the first movement, the moderate movement, as the orchestra and piano united in a great climax of soul stirring chords, the audience applauded with abandon. The orchestra had proved itself by a severe test and Mrs. Zeisler had again shown herself master of her instrument. The quiet and tuneful andante was beautifully modulated and closed with a series of expressive piano chords which glowed like jewels against the full toned setting of the orchestra. These glistered for a moment and then broke into the staccato as the scherzo, with its humorous turn, was introduced. The last movement, allegro deciso, was a fitting climax to the whole number and at its close, while the audience thundered its applause, Mrs. Zeisler shook the hand of the director in token of his splendid directing. As an encore the pianist played "Jongleur," by the same composer.

The second number played by the orchestra and the soloist was a delight to the heart. It presented formidable difficulties, pianissimo runs, descending ripples of sound with here and there a link of the melody sunk in its beauty. The pianist played it with the greatest intelligence and show of brilliant technic, and the orchestra never failed in its accompaniment. "If I Were a Bird," by Henselt, Mrs. Zeisler played as an encore.—Minneapolis Journal.

Fannie Bloomfield-Zeisler and the Symphony Orchestra scored an unusual success at the second of the series of the symphony concerts given at the Auditorium Friday evening. Mme. Zeisler was incomparable. Slight of frame, but with muscles trained to the very pinnacle of control, she leans over the instrument, wooing from it tones that are at once hypnotic, alluring and withal dazzling in their brilliancy. Beneath her magic touch the instrument speaks a varied language. Sonorous organ tones, the singing of birds, the rushing of many waters, the tempest, the hurricane, all these are shown in a kaleidoscopic swiftiness that is at once alluring—fascinating. The great number was the concerto for piano and orchestra in E major, by Moszkowski. From the scintillating brilliancy of the allegro, through the tender strains of the andante to the final movement, the tones fell with a crispness suggestive of the air of a winter morning. Mme. Zeisler is a genius, and adds to her talent an exceptional intelligence. There is a concentration in her work, a mentality that has a well nigh hypnotic effect upon the audience. After repeated recalls she gave Moszkowski's "Juggler." The second number, scherzo (Litoff), called forth repeated recalls. Mme. Zeisler gave a Henselt étude for encore. * * * The closing number, the "Der Improvisator" (D'Albert), was well given. But the great impression that will linger in the hearts of those who listened Friday evening, will be that of the little artist as she leaned over the piano calling forth melodies that only Mme. Zeisler can create and that will not be forgotten.—Minneapolis Daily News.



THE METROPOLITAN OPERA.



Puccini's "Bohème," Wednesday, November 28.

Mimi	Sembrich
Musetta	Alten
Rodolfo	Caruso
Marcello	Scotti
Colline	Journet
Schaunard	Simard
Benoit	Dufriehe
Alcindoro	Rossi
Parpignol	Paroli
Sergente	Dragoni
Doganiers	Navarini
Conductor	Vigna

The review of the foregoing performance will be found in another column of THE MUSICAL COURIER.

Humperdinck's "Hänsel und Gretel," November 29 (Matinee).

Hänsel	Mattfeld
Gretel	Alten
The Witch	Homer
Gertrude	Weed
The Little Sandman	Braendle
The Little Dewman	Glanville
Peter	Goritz
Conductor	Hertz

With the exception of Mattfeld, the important members of this cast were exactly the same as last year, when Humperdinck's pretty opera was done here many times. It is hardly a work to be taken very seriously, and those misguided enthusiasts who proclaim it "the best German opera written since Wagner's death" do not set Humperdinck down as a genius, but themselves as—well, as misguided enthusiasts. "Hänsel und Gretel" aims to be a musical illustration of a children's tale, and the fact that last Thursday's performance attracted a large audience of youngsters (although the house was not half filled) indicates that the work has found its proper classification in New York. Disputing the right of Humperdinck to be called the best, or the most original opera composer since Wagner, stands Richard Strauss with his "Salome." Miss Mattfeld did what she could with the silly part of Hänsel and acted it in the most approved clownish German fashion. It was funny, however, for the children. She sang well; even if not as prettily as Lena Abarbanell in the same part last season.

Wagner's "Tannhäuser," November 30.

Elizabeth	Fleischer-Edel
Venus	Fremstad
Ein Hirt	Alten
Tannhäuser	Burrian
Wolfram	Van Rooy
Landgraf Hermann	Blass
Walther	Reiss
Heinrich	Bayer
Biterolf	Mühlmann
Reinmar	Günther
Conductor	Hertz

The "Tannhäuser" performance was one of the best Wagner representations ever given at the Metropolitan, both as regards individual achievement and excellence of ensemble. Mme. Fleischer-Edel and Carl Burrian are distinct acquisitions to the local force of Wagner singers, and those other veterans in the German music drama, Van Rooy, Blass, Reiss, and Mühlmann were all in splendid vocal trim and fine histrionic form. Mme. Fleischer-Edel has a well schooled, full throated voice, not rich in color, perhaps, but sympathetic in timbre, and equal to nearly all the demands of Elizabeth's role, from tender lyricism to utmost dramatic forcefulness. She was particularly impressive in the "Dich Theure Halle" aria. While Nordica and Gadske have both given us impersonations of Elizabeth more finely worked out in voice and action than was that of Fleischer-Edel, her version nevertheless deserves high and even enthusiastic praise. Burrian is as manly and dignified a Tannhäuser as that vacillating knight could possibly be, and he sang and acted with a straightforwardness and lack of affectation which were refreshing to those who remembered Knot's cautious vocalization and his studied effects. Burrian is a much better Tannhäuser than Burgstaller in every way, and has a decidedly more lyric organ than the latter, besides being his superior in finesse of singing and subtle dramatic suggestion. Mme. Fremstad's Venus is a familiar figure (and a shapely one) at the Metropolitan, and it is doubtful whether the role could be done better than it now is sung by this versatile prima donna. Even Hertz, so often censured in THE MUSICAL COURIER for his excessively loud conducting, fell under the spell of artistic endeavor which animated the "Tannhäuser" performance, and led his orchestra to real tonal and temperamental triumphs, without a shadow of exaggeration or even undue emphasis.

Verdi's "Traviata," December 1 (Matinee).

Violetta	Sembrich
Annina	Mattfeld
Flora Bervoise	Jacoby
Alfredo	Caruso
Germont	Stracciari
Duphol	Bars
Conductor	Vigna

Sembrich was the sole star of the "Traviata" matinee, for Caruso seemed very much out of voice, and not only sang carelessly but often untunefully and off the key. The events surrounding his debut probably caused the great tenor's vocal indisposition, which was so marked that the arias with which he usually wins the noisiest tributes from his audience were rewarded with only perfunctory applause. Sembrich's voice revealed the same freshness and limpidity as at her debut, and in addition thereto she again emphasized her undisputed right to the title of queen of all coloratura singers—a branch of art which she ennobles and helps to keep alive. Were it not for Sembrich, it is doubtful whether coloratura operas would ever be given at the Metropolitan, for the public does not seem to care for any other artist in the roles which she has made her own here. The new baritone, Stracciari, is a splendid actor, but alas! he possesses that fateful Italian tremolo, which delights the audiences of the sunny land and saddens musical hearers in chilly New York. Stracciari may have been nervous, so final judgment shall be spared him until after his next effort. Vigna was intense in his conducting, but not obstreperous, as at the "Bohème" performance.

Gounod's "Romeo et Juliette," December 1.

Juliette	Abott
Stephano	Jacoby
Gertrude	Poehlmann
Romeo	Soubeyran
Frère Laurent	Plançon
Capulet	Journet
Tybal	Bars
Mercutio	Simard
Le Duc de Verone	Mühlmann
Gregorio	Bégué
Conductor	Bovy

Beatie Abott has improved marvelously since last season in every branch of her art. Her voice has grown in volume without losing any of its native sweetness, her vocal technic has taken on confidence and brilliancy, and she suggests the various emotional phases of her role with a surety which betokens dramatic mastery. As Juliette she was absolutely charming, girlish and modest in appearance, sincere and convincing in her acting, and in her singing tender or impassioned, as the exigencies of the part demanded. Unlike another Juliette who was heard here recently, Abott does not conceive the role as that of a siren sophisticated in all the arts of alluring men, but follows the Shakespearean conception of the Juliet who was a shy, romantic maiden, until Romeo's ardent wooing aroused in her the woman's larger and more impassioned love. The waltz song, the beautiful duet in the second act, and the touching scene at the tomb are the true tests of a lyric soprano's vocal and histrionic capabilities, and Abott stood them supremely well. There is no singer at the Metropolitan whose future seems more assured than that of Abott, judging by the ovation she received last Saturday evening from an appreciative public. Soubeyran, the new tenor, seemed carried away by his emotions to such an extent that his voice choked in his throat and the few tones which could be heard clearly were of a compressed and wobbly character. Unless he improves greatly in the future, it is to be hoped that he will not often sing the chief roles in the French operas. Simard was better than at his debut, but still leagues behind what New York is accustomed to in the role of Mercutio. Plançon is the master prelate of them all in opera, and he sings as sonorously and beautifully as ever. Bovy, the conductor, attempted several times to put more weight into Gounod's score than it will hold comfortably, and the result was a topheavy performance on the part of the orchestra.

Sunday Night Concert, December 2.

The assisting artists were Farrar, Homer, Burrian and Stiner. Conductor, Hertz.

Flotow's "Martha," December 3.

Lady Henrietta	Sembrich
Lionel	Caruso
Nancy	Homer
Plunkett	Journet
Sir Tristan	Rossi
Sheriff	Dufriehe
Conductor	Vigna

Caruso was more like his old self in "Martha," although there was still lacking something of that vocal opulence and

mellifluousness to which he has accustomed local opera goers during the past few seasons. The bumpkin kind of role suits Caruso to a dot and he acted it with all the mawkishness which it calls for. In "The Last Rose of Summer" he was at his best, and delivered that lovable old song with real pathos and golden purity of tone. Mme. Sembrich kept up the flawless standard which she seems to have set for herself this season, and poured out for the edification of the delighted audience all her roguish comedy arts, and her plenitude of lovely tone and matchless phrasing. As Lady Henrietta she is inimitable. Homer did not fill the eye with as pretty a picture as Walker presented in the role last year, nor were her acting as piquant and her singing as brilliant as those of her predecessor. Homer's voice lacks the flexibility for a role like Nancy, and she is not resourceful enough in dramatic nuance to make the role sparkle and charm as did Walker. Journet looked more like Plunkett than Plançon used to, but the latter out-sang his confrère in every phase of the role. Rossi acted the buffo part as clownishly as was required. Vigna rushed some of the tempi with his orchestra, but on the whole conducted with restraint and also with finish.

Janpolski a Universal Favorite.

The highly gifted Russian baritone, Albert G. Janpolski, now a resident in New York, was heard at many concerts during November. At each appearance the singer demonstrated that he is a universal favorite. With a temperament so typical of his country, he combines a voice of great beauty and great talent as an interpreter of all styles of music. He was heard at Carnegie Hall with the New York Symphony Orchestra, given for the benefit of St. Mark's Hospital. At the benefit concert he introduced for the first time in New York the baritone aria from Tschai-kowsky's opera, "Eugen Onegin," and this number was received with great enthusiasm, and the singer was compelled to add an encore. The following criticisms are from the New York Staats-Zeitung, the New York Morgen Journal, the New York Herald (translations), and from the Hoboken Observer. These excerpts refer to concerts at which Mr. Janpolski sang with the Hoboken Quartet Club and the Eichenkranz, of New York:

Mr. Janpolski, the baritone, sang an aria from Tschai-kowsky's "Eugen Onegin" last night with the New York Symphony Orchestra. Mr. Janpolski is a great artist, possessing a baritone voice of rare quality and of the kind that is rarely heard.—Staats-Zeitung.

Mr. Janpolski captured the entire audience at last night's concert given by the Hoboken Quartet Club. He has a full, flexible and highly cultured voice, and he sings with remarkable skill.—Staats-Zeitung.

Mr. Janpolski, who was the soloist at the Hoboken Quartet concert last night, sang the prologue from "Pagliacci" and made that number the gem of the evening.—Hoboken Observer.

Mr. Janpolski's singing of the prologue from "Pagliacci" and the Wolfram romanza from "Tannhäuser," at the Eichenkranz concert last evening was magnificent. He was obliged to repeat the final number.—New York Herald.

Mr. Janpolski was the most enjoyed and most pleasing of the artists on the program last night at the concert given by the Hoboken Quartet Club.—New York Morgen Journal.

Freer Compositions.

"She has technic, but no melody," writes one critic; another, "She is tuneful and catchy"—indeed, it is hard to reconcile the various statements printed of Eleanor Everest Freer. One thing is certain, namely, that she commands notice; it is impossible to hear any of her music without becoming interested. Fortunately, the singers and instrumentalists, without the aid of the critics, will settle things. Mrs. Freer has in manuscript twenty-two new songs and three quartets, with piano accompaniment. The latter are "Stanzas on Freedom" (Lowell), for men's voices; "The Wood Pewee" (Scott), for women's voices, and "Unto Us a Son Is Given" (Meynell), the latter valse, with organ accompaniment, by Wilhelm Middelschulte. A new song for tenor, dedicated to Kelley Cole, and a group of four songs, op. 17, is dedicated to Witherspoon. Mr. Sharpe sang "Be True" and "My Star" in his third London recital, and very recently a Freer song figured on a program of the Virgil Piano School. A well known musician said recently, "Hugo Wolf and Mrs. Freer seemed to be writers who could set any poems to music." Four of her songs are to be sung by Minnie Louise Bergman at the Chicago Friday Club musicale, December 21.

Motley in Concert and Opera.

Francis Motley sang last week in the series of concerts at Wanamaker's, making a hit with the "Invocation" from "Robert the Devil," and singing Mildenberg's "The Message" as encore. At Carnegie Lyceum November 29 he sang in the operatic excerpt from "Rigoletto," and in this, too, he made a decided impression. Sundays he may be heard as solo bass in the large choir of men and boys at St. Patrick's Cathedral.

BIG CONCERT AUDIENCES IN MINNEAPOLIS.

MINNEAPOLIS, Minn., November 28, 1906.

The past ten days in the musical center of the Northwest have been marked with unusual activity. The leading events were the concerts by the Minneapolis Symphony Orchestra, under Emil Oberhoffer, and the Apollo Club, under H. S. Woodruff. The second concert of the season by the Symphony Orchestra introduced Madame Bloomfield-Zeisler as soloist, and the great auditorium, seating 2,500, was filled with an enthusiastic audience, who greeted each appearance of the artist with spontaneous applause. The Moszkowski concerto and the Litolff scherzo were Madame Zeisler's numbers, the first showing her immense power and brilliancy of execution, and the second the dazzling beauty of her light touch. Only such a great artist would have dared attempt two such wide extremes of virtuosity, but under her magic fingers each received inimitable interpretation.

The orchestra did its best work in the Russian variations and the d'Albert overture, Mr. Oberhoffer inclining strongly toward the modern school and seeming less at home in the classical, which always shows a constraint and rigidity under his baton. The accompaniments for the concertos were performed with rare sympathy and care, the soloist publicly congratulating the conductor at the close of her number.

The program was as follows:

Overture, Euryanthe Weber
Symphony, No. 1, in B flat, op. 38 Schumann
Concerto for Piano and Orchestra, in E major Moszkowski
Variations on a Russian Theme by six Russian Composers:
N. Arctiboucheff, J. Wihl, A. Ljadow, Nicolas Rimsky-Korsakow, N. Sokolow, A. Glazounow.
Scherzo for Piano and Orchestra Litolff
Overture, Der Improvisator d'Albert

The Apollo Club, a male chorus, has augmented its membership to 100 with the present season, and will give its concerts in the Auditorium, which was nearly filled at the first concert. This club is exceptionally well balanced, the first tenor section containing thirty, a peculiarly satisfactory condition in a male chorus, the usual weakness of the high voices in climaxes being replaced with a full and satisfactory tone quality which thrills the listener. Director Woodruff made up his program from part songs, the only heavy number being the Grail scene from "Parsifal," which was accompanied by piano (Dr. Rhys-Herbert) and organ (Clarence A. Marshall). In one of the concerts an orchestra will be used, but the specialty of the club has always been the à capella numbers, the audience best enjoying the delicate shading and clear enunciation from so large a body of men. Schumann's "Dreamy Lake," a dainty bit of pianissimo, was the best received number of the interesting program. Alexander Petschnikoff and Janet Spencer were the assisting artists, the former playing the Vieuxtemps "Fantasia Appassionata," a Tchaikowsky melody and his own "Danse Russe," No. 1. Miss Spencer sang Gounod's "Harp Immortal" and a group of Scotch songs. Katherine Hoffmann accompanied the soloists.

Teachers and schools are busier than ever, and the season, from a business standpoint, is the best for some years. The new management of the Northwestern Conservatory of Music and Expression find their hands full and are under the necessity of adding new instructors.

The Johnson School of Music, Oratory and Dramatic Art also reports a largely increased registration, the director wisely preparing for the increase by adding a number of prominent teachers at the opening of the school year. James A. Bliss, a recent addition to the faculty of this institution, gave a most interesting recital in the school auditorium a fortnight ago, and by his excellent work placed himself at once among the leading instructors of the city.

Maurice Eisner, the leading piano instructor at the Northwestern Conservatory, made his debut last month, and created a very fine impression.

Vocal pupils of Edith Abell gave a recital in Studio Hall for the benefit of the Sunshine society. Miss Abell has some excellent voices among her students, and the evening was marked by careful work and musicianly interpretation. Those participating were: Mrs. Britzius, Mrs. Randall, Mrs. Bonstrom, Misses Cummings, Hunkins, Butler, Messrs. Geddes and Hoffman.

Two vocal students who have been under the instruction of Mrs. L. F. Dreisbach gave a recital in Knickerbocker Hall. Juliana Lucy Cobb has a pretty soprano, possessing sympathy and smoothness while C. Arthur Carlson has a ringing baritone of more than usual promise. Miss Canney and Miss Gilmor assisted at the piano.

A new string quartet has been organized—Heinrich Hoewel and Raymond Shryock, violins; Olaf Hals, viola; Carlo Fischer, cello. All are members of the Symphony Orchestra and well known soloists. Their ensemble work will certainly compare favorably with the best organizations of the West.

The first concert of the Philharmonic Society, Emil Oberhoffer, conductor, will be given December 4 at the Auditorium. César Franck's "Beatitudes" will be presented, with the assistance of the Symphony Orchestra. Laura Coombs, Edward Johnson and a number of local singers will appear.

Triumphs for Samarooff in Chicago.

Olga Samarooff made her first appearance with the Theodore Thomas Orchestra of Chicago, in Chicago, recently, and the appended criticisms indicate that the gifted pianist won new triumphs:

Before Mme. Samarooff had touched the keys of the piano in the opening measures of the Liszt concerto yesterday afternoon in Orchestra Hall, she had won her audience to her liking. It was in sympathy with the fair woman, gracefully posed, and beautifully gowned, seated before the instrument. The magnetism of a personality is one of the most precious gifts that a kind fortune can bestow upon an artist who must appear before the public, and Mme. Samarooff is endowed with a kindly presence, and a self-possession which makes her at home upon the platform under the critical eyes of hundreds who had witnessed the coming and going of the great pianists of a generation, and whose ears had been trained to a fine discrimination.

The Liszt concerto was played with abandon. The tempo was spirited, and the painstaking study that had developed the composition had not buried the original manner of the player. Mme. Samarooff is not deliberate. Warm blood flows in her veins, and she has an emotional force that stimulates and inspires her execution. Playing from an artist of this temperament has an enjoyable quality that is missed in the execution of one who has acquired perfection in technique and whose judgment never permits him to sway the measures to keep pace with his own rush of feeling. It was Mme. Samarooff's first appearance with the orchestra that supported her so gallantly. The Liszt concerto is a popular composition with pianists, and its striking effects make it a grateful production to display in a concert room. The applause which met the efforts of Mme. Samarooff, who thus had entered the lists with those who already had earned their laurels—Mme. Zeisler, Mme. Carreño and Adele Aus der Ohe—and the pleased attention which was accorded her playing, will be gratifying recollections, and probably will result in her return.—Chicago Evening Post, November 24, 1906.

New Pianist Plays. Olga Samarooff, Soloist with the Thomas Orchestra, at Current Concerts. Delights Large Audience.—The quality of her playing possessed a distinction difficult to describe; but it inspired her audience in no uncertain fashion and her finish moved them to prolonged applause, so emphatic that it eliminated the rule prohibiting encores. She returned and played Scriabine's nocturne—for the left hand alone—with an ease and grace in accomplishment and a tonal beauty that won a complimentary fanfare from the orchestra. This was not enough. Again and again she made her acknowledgments and finally bowed to the call and gave a caprice, Paganini-Schumann, with a poetic expression that was delightful.—Chicago Daily News, November 24, 1906.

Samaroff Appears with Orchestra. Pianist Appears at Weekly Concert and Proves Herself to Be Splendid Musician.—Mme. Samarooff is an exceptionally gifted woman. Nature has been lavish with her.

She is fair to look upon, a typical Southerner, slender, of medium height, and a very decided brunette, she makes a very charming picture. And she plays the piano as to the manner born. She chose the familiar Liszt E flat concerto yesterday, and she gave that hackneyed composition an interpretation bright and fresh, and invested with poetic charm. No such beautiful piano playing has been heard in Chicago since De Pachmann played the Chopin F minor concerto, two years ago. Pianists have thundered this concerto at their audiences, they have used it as a very serviceable medium for the exploitation of their digital virtuosity, but none of them have charmed out of it the very essence of poetic fantasy as the player did yesterday. The audience thought not of fingers or scales, or octaves or trills, but only of the limpid beauty of the message the pianist was delivering. They were carried away by the music, out of the humdrum of every day life into the realm of fancy. The orchestra supplied an accompaniment that was in itself a tribute to a rarely beautiful art.—Chicago Journal.

The soloist of the afternoon, Olga Samarooff, was heard in Liszt's E flat concerto. Her playing is animated and she possesses the whiplike wrists and active fingers that are necessary for rapid, easy flowing technique. Her tone is especially fine in quality. At the close of the concerto, she returned and played two encores, considerably to the surprise of many of the auditors, who had looked to the strict enforcement of the one encore rule. The player gave a surprising bit of left hand work and proved herself to be a pianist whose equipment would cause her to be accorded respectful attention in any company.—Chicago Record-Herald.

Mme. Samarooff is a very gifted young woman. She selected for her appearance here the Liszt E flat major concerto, a work well calculated to display her tonal and technical command of the piano. This, while it at no time verges upon virtuosity, is delightfully clean and clear cut. She has considerable strength and obtains a tone which is at all times of beautiful quality. Her fingers are fleet and strong, and all the passage work with which the concerto abounds was delivered with clearness, evenness and a subtlety in the use of dynamic contrasts that left nothing to be desired.—Chicago Inter Ocean.

She was welcomed with a cordiality that fortunately is a part of the American public's attitude toward artists and entertainers, and when she had finished her performance of the solo part in Liszt's E flat concerto, she was told in unmistakable terms that she had won. She was liked and the patrons of the concert made this fact clear to her. A double encore was demanded, and thus the heavy seal of approval was placed on her and her work. Technically her work was a delight. Clarity, dazzling speed, surety, ample strength, fine differentiation in tone qualities and tone values, and admirable employment of the pedals—all combined to make her work, viewed from a purely pianistic standpoint, a source of genuine pleasure and satisfaction. And, in the matter of temperament, poetic feeling, imagination and that intangible but none the less vital quality called individuality, she gave evidences of interpretative worth of a high order.—Chicago Tribune.

Oratorio Concerts in Providence.

PROVIDENCE, R. I., December 1, 1906.

The Arion Club of Providence presented Elgar's "King Olaf" as the first concert of the season, Tuesday evening of this week, at Infantry Hall. The soloists were Louise Ormsby, Daniel Beddoe and Herbert Whitney Tew, assisted by members of the Boston Symphony Orchestra, and Arthur H. W. Ryder, organist. Jules Jordan was the conductor. The soloists of the evening were new to Providence, and Miss Ormsby and Mr. Beddoe carried off the honors. In all things the performance was highly creditable. Many are hoping that Mr. Jordan will give this work again.

Madame Rider-Kelsey, Gertrude Edwards, Kelley Cole, and Frederic Martin are the soloists engaged for the performance of "The Messiah," which the Arion Club will give on Friday evening, December 21.

Francis Macmillan, the young violinist, will play in Providence on the evening of December 14, under the auspices of the Providence Musical Association.

Harriot Eudora Barrows and Helen Allen Hunt, of Boston, attracted a fashionable audience to their song recital Monday evening. Miss Barrows has an excellent soprano voice and is highly popular here. Miss Hunt also made a good impression. Lida Low, of Boston, proved an adequate and sympathetic accompanist. Miss Barrows sang "Batti, Batti," from "Don Giovanni," and songs by Bruno Huhn, Leopold Damrosch, Wagner, Handel, Cornelius, and other composers whose works are almost as well known. Miss Hunt gave Liszt's "Lorelei" and numbers by English American and French composers.

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MUSICAL EDUCATION.



New York Public Schools (Brooklyn Division).

Supervision of music in the five boroughs—Manhattan, Bronx, Brooklyn, Richmond and Queens—is divided between two directors, Dr. Frank R. Rix and Albert S. Caswell. Of these Dr. Rix has charge of music in all the elementary, or grammar schools, save those of Brooklyn, and in the New York training, or normal school. Mr. Caswell has charge of music in all the high schools, in the elementary, or grammar schools of Brooklyn, and in the Brooklyn normal or training school. Dr. Rix's supervision has been referred to in *THE MUSICAL COURIER* of October 10 and November 7.

There are fourteen high schools in the whole territory of 320 square miles; seventeen special teachers of music; four women and thirteen men teach and direct the music in these high schools, under supervision of the director. Each high school is supposed to have one music teacher, who instructs in that building exclusively. One large high school, however, has three, making the seventeen. Of these, Manhattan proper has eight, three men, four women, and a vacancy; Brooklyn proper, six, all men, and the other sections one each, of whom one is a woman.

Of the Manhattan high schools, three are for boys and two for girls. In Brooklyn two are for boys and one for girls, and three for both boys and girls. United, the fourteen high schools have 20,969 pupils. The Brooklyn training school has 653 student-teachers and 1,273 pupils in the practice, or model department. This has a strong and modern music department, with special teacher at its head, and a kindergarten department with its special teacher, all under the supervision of the general director. All the student teachers are trained in music and its teachings, exactly as in all the other branches, examination and record going into license with the rest.

Brooklyn has 146 elementary, or grammar schools, with 207,340 pupils. The whole is divided into fourteen districts. Five of these have one music teacher each. In eight cases two teachers cover the work of adjoining districts. One large district has two music teachers. These special music teachers each have charge of the music in from nine to thirteen schools, or from 12,992 to 19,349 pupils, all under the general directorship. The 207,340 pupils are divided into 4,264 classes, each special music teacher having from 284 to 383 classes, of an average of fifty children to a class, having besides a regular class or grade teacher, of whom there are 4,299. Each school has also its principal or head with sometimes an assistant principal, making an aggregate of 4,598 principals and teachers outside of the music corps. Every individual of these is heart and soul in the music cause.

The visits of the special music teacher to each school are periodical, varying from twice a month to once in two months, according to the size of the charge. The every day class teachers carry on the music work between times, aided by personal knowledge and training, by outlines, model lessons and general instruction from the special teachers, by music books, readers and exercises suited to all degrees of efficiency, by program and occasional visits of the director in chief, and with the entire sympathy, backing, encouragement, and in some cases personal assistance of the principals in charge, several of whom are themselves musicians.

The time is coming when all of these class teachers will be regularly and thoroughly trained in music, and in its imparting, as in all other studies. This time is, indeed, almost here, as shown last week and previously. While it is quite possible that a good natural teacher may achieve better results than a poor trained one, the burden of possibility lies ever with trained skill, in all departments of education, as in all departments of business. At present some are trained teachers, some just musicians who are teachers also. Some of both types are good, others less so. All are doing the very best they can, in the most remarkably united fashion, to produce the best results under present conditions. They, with the special teachers, principals and directors, are all looking hopefully forward toward the logical educational uniformity which is gradually emerging in music teaching, all holding hands, smiling, working, waiting, one end seemingly in view in the whole ranks, that of the progress of musical education in the country.

A well organized graded course of eight years, side by side with the other branches, is now followed in music in the elementary schools. The high school course, not so definite, covers one or two years.

Sixty minutes a week, exclusive of opening exercises but including assembly room work, is the time limit for class instruction in music in the schools. This gives twelve minutes a day to the regular class teachers in which to follow up the work suggested by the special teachers on their

visits. The special teachers are held responsible for class results. They give the necessary vocal drill, exercise drill, teach the sight reading, lead to song interpretation, incite to interest and desire, give model lessons and see how the class teachers adapt their values, and many of them, as has been shown, study themselves and teach their teachers out of school hours. They dwell strongly upon the matter of round, sweet musical tonality, now so general in all grades and schools, and they conduct the assembly room work.

Their best laid plans of work are subject to change, surprise, disturbance and disappointment, through change of classes, schools and buildings, through doubling up of rooms or sections, through promotion of children and change of class teachers and a thousand other unexpected occurrences, result of the general growth of the school work or of the congested condition of certain districts. Something of the inventive genius and power of resource of these wonderful people in meeting such difficulties and obstructions, with names of the teachers and schools, have already been given here, and this will be followed up. They allow large liberty to class teachers in doing the work, provided results be reached. For results must be reached. They are now bounded by examination, supervision, observation as to promotion, and a growing competition that bodes well for school music. They ask no credit for what is done, give credit to anybody to help things along, give away pet schemes, illustrations, devices, outlines, etc., and seem regardless of self or fame, minds bent upon the advancement of correct forms of music teaching. It is still a race with possibilities in experimental lines, and bravely, most bravely, is the race being run.

The names of the special teachers of music engaged in music instruction in the Brooklyn schools are as follows. Many will doubtless be referred to individually from time to time in detailed account of their activity:

High Schools—Elizabeth E. Blair, Frederick J. Bryan, Joseph A. Campbell, J. B. Fairlamb, William B. Goäte, Joseph Menius, Jules S. Joannes, Anna G. Judge, Minnie D. Kuhn, William Mattfeld, Olive Moss, Bernard O'Donnell, Franklyn W. Robinson, Edwin S. Tracey, Charles S. Yerbury, Edward J. A. Zenier.

Elementary Schools—Frank E. Auerhahn, Frederick M. Davidson, Joseph P. Donnell, James H. Downs, T. Lewis Doyle, Gideon Froelich, Mrs. Charles F. Furey, Edward E. Hand, Edith L. Hart, Alice M. Judge, Esther A. Liscomb, Paul Martin, Jr., Eugene C. Morris, Linden L. Parr, Maria A. Simmonds.

Kate K. Fowler is head of the music department in the Brooklyn Normal or Training School, Miss C. Bolduan of the kindergarten department (training).

More School News.

It is not sufficient to be "grateful" or "glad" for the privilege of an educational department in such a paper as *THE NEW YORK MUSICAL COURIER*. We must each one do something to sustain it. Subscribe for the paper instead of borrowing or begging it, or of wasting an hour to go where it may possibly be seen. There is a special school rate for this first year. The whole music life of the world is there.

J. M. McLaughlin, director of music in the Boston schools, is a thorough musician and much of a composer. Songs and arrangements by him are frequently found in all schools, always interesting. A beautiful arrangement of a number from the opera of "Ernani" with words, "On the Sea," was recently sung with fine effect in one of the Brooklyn schools, directed and accompaniment played by Alice M. Judge. It contains solos, quartet, semi-chorus, a bass solo, made effective by seventy boy voices, a beautiful accompaniment, and is a spirited number for public exposition.

Jennie L. Thomas, director of the Normal Training School in Detroit, Mich., has given nearly all her professional life to this work of preparing teachers. The school, founded by her mother, the late Emma A. Thomas, is one of the most popular in the West. It has departments for sight reading and ear training, for public school music and for piano. The public school work includes methods of teaching, practice teaching, chorus conducting, theory and history of music, harmony, outlines and courses of study, care of children's voices and song interpretation.

In Golconda, Pope County, Ill., the schools recently took part for the first time in the regular annual agricultural institute proceedings. Schools and choirs of adjoining towns united in the musical entertainment.

The work done by the children of New York City schools in "The Children's Crusade," given by the Oratorio Society, has attracted universal attention. Purity of tone, clear speaking in song (supposed to be impossible by singers),

effective color and obedience to leading were some of their qualities. Dr. Frank Rix and Lena H. Blaine shared the work of rehearsal, which was all done out of school hours.

Alys Bentley and Sallie Mason, director and accompanist of music of the Washington public schools, passed Thanksgiving week in New York.

Gertrude B. Parsons is director and teacher of music in two high schools of Los Angeles, Cal. She speaks enthusiastically of the work being done there. Although but two years old, all feel that a firm foundation has been laid. There are large classes in ear training, musical history, theory, etc. Large opportunity is given the students to acquire correct musical taste and appreciation. Besides class work, the two schools have each a chorus, in all 500 voices. There is also an orchestra of thirty members, a boys' glee club of twenty, a girls' glee club of twenty-five, and a mandolin club of fifteen, for which all work is done out of school hours. The French and English departments of language are now establishing choruses and arranging programs to be sung in the languages studied.

Private Schools and Colleges.

Grace L. Cronkhite is first assistant piano teacher in the Baptist University for Women in Raleigh, N. C. The college ranks among three leading ones of the South. Wade R. Brown is director of music and has a faculty of ten, with 250 music students. Recitals are given and noted artists sing. Two concerts with Nordica soloist, inaugural and dedication services for a new organ, and organ and faculty recitals figure among recent musical events of the college. Miss Cronkhite has had good training abroad, with Moszkowski for one, and has had experience in educational music work.

The musical faculty of the Dana School for Girls at Morristown, N. J., consists of Mary S. Lynn and Florence Beckwith, piano; Dudley Buck, Jr., voice culture, and Ernest Thiele, violin. Recitals are given. Before Christmas there is to be an organ recital by Mr. Matthews in St. Peter's Episcopal Church, with previous lecture upon the compositions played, and expressly for the young ladies. After the holidays Mr. Thiele will give an organ recital.

FANNIE EDGAR THOMAS.

Mehan Studio Musicale.

The spacious Mehan studios in Carnegie Hall were again filled on the evening of November 19, when the second reception musicale of the season was given. The critical audience gave unmistakable evidences of enjoying the performance of the artist pupils participating. The epidemic of colds which has swept New York recently was responsible for several changes from the printed program, Mrs. Niles, Mr. Clary and Mr. Wilcox being obliged to omit their solo numbers. Gwilym Miles, the popular baritone, and John Barnes Wells, the brilliant young tenor, who were present as listeners, consented to make an impromptu appearance in the program, and their contributions rounded out a strikingly interesting concert. Mr. Miles was in excellent voice and sang splendidly several songs, of which Tschaikowsky's "Pilgrim's Song" was particularly impressive. Mr. Wells, despite a bad cold which slightly veiled the usual brilliance of his tone, sang beautifully songs by Tschaikowsky, von Flieitz and Ware, and, with Mr. Miles, Hildach's "Passage Bird's Farewell." Harry McClaskey, whose sympathetic tenor voice has so many admirers, sang Tours' "Mother o' Mine" delightfully, and sustained the first tenor part in the "Lucia" sextet, which brought the program to a brilliant close. Miss Munson's noble contralto was heard in the aria from Rossi's "Mitrane," and although she, too, suffered from a bad cold, her singing had great qualities. Miss Talcott, one of the younger sopranos of the artist class, was heard in a solo group, and her improvement over last season was remarked by all who had in mind the basis of comparison. Miss Latham's dramatic contralto was heard in solos and in a duet with Miss Talcott. The "Lucia" sextet, which was received with enthusiasm, introduced Mrs. Niles, soprano; Miss Lightbody, contralto; Mr. McClaskey and Mr. Phillips, tenors; Mr. Clary, baritone, and Mr. Putnam, bass.

The third studio musicale of the season at the Mehan Studios, Carnegie Hall, will be given on the evening of December 10. The program on this occasion will introduce Marie Louise Githens and Grace Daschbach, sopranos; Grace Munson and Mary Lightbody, contraltos; John Barnes Wells, tenor; John C. Wilcox, baritone, and Hobart H. Putnam, bass, with Mrs. Mehan at the piano. Each singer will be heard in a solo group, and there will be three concerted numbers, among them the "Rigoletto" quartet.

The Riga Opera opened with a performance of "Lohengrin."

KANSAS CITY.

KANSAS CITY, November 23, 1906.

The meeting for permanent organization of the Kansas City Music and Art Club was held in the clubrooms last Monday night, and the following officers elected: A. E. Stillwell, president; Mary Hanford Ford, Mrs. W. B. Nickels and H. J. Stroch, vice presidents; George B. Penny, secretary; Louis H. Owen, treasurer. Executive committee: Mrs. George B. French, E. A. Huppert, Mrs. Noble R. Fuller, Frederick Wallis, Clyde E. Hunt, Austin Latshaw, Mrs. L. T. Herndon, and Dr. Flavel B. Tiffany, chairman. An informal musicale was given after the business meeting, the music being furnished by the Wylie String Quartet, and Mrs. George B. French, who sang numbers from "Carmen" and "La Bohème."

Business meetings will be held each Monday night, and music will always be a feature, then there will be two special musical programs each month, and two evenings will also be set aside each month for lectures along art lines. The assembly hall, which will seat about 200, has been especially fitted for this purpose, with a nice little stage, and a permanent lantern, for illustrating lectures, etc.

The first faculty recital of the Kansas City Conservatory of Music and Art is to be given this evening.

Rudolf King gave the second of a series of studio recitals last Tuesday, being assisted by Gertrude Franklin, who played a new concerto by Otto Singer, with Mr. King at a second piano.

Allee Barbee, one of the most popular of Kansas City's singers, who has been studying in Chicago, but was called home a short time ago by her family, and had planned to be back in Chicago and at work long before this, was prevailed upon by her many friends to stay over until today, and to give a farewell concert last night. The following is the program:

Music of the Spheres.....	Rubinstein
Scherzo.....	Rubinstein
Wylie String Quartet.	
The Temple Bells.....	Amy Woodforde-Finden
Kishmiri Song.....	Amy Woodforde-Finden
Miss Barbee.	
Vulcan's Song.....	Gounod
Edwin House.	
Thine.....	Bohm
The Lark.....	Parker
Miss Barbee.	
Passage Bird's Farewell.....	Hildach
Miss Barbee, Mr. House.	
Where Is Another Sweet as My Sweet.....	Carl Busch
I'm Wearing Awa'.....	Arthur Foote
My Laddie.....	Neidlinger
Spanish Dance, No. 8.....	Sarasate
Ralph Wylie.	
Nobil Signor, from Les Huguenots.....	Meyerbeer
Miss Barbee.	

The Busch Pianists' Club gave a musicale in the studio of Mrs. Busch last Saturday afternoon.

Rudolf King had an engagement for a recital in the Christian Church, at Rich Hill, Mo., the night of November 20.

Carl Hoffman gave an organ recital at the Mount Washington Christian Church, Thursday night, assisted by Alice Bradley, soprano, and O. H. Tiede, pianist.

The second of the series of Sunday concerts of the Wylie String Quartet brought out a better crowd than the first, and the audience was very appreciative.

Fannie Bloomfield-Zeisler, pianist, is to be heard in concert at the Willis Wood on January 18. She will come under the direction of Laura V. Lull.

Alfred Hubach will give a series of preparatory recitals for his pupils. The first will be November 27 at his residence, when eight of his more advanced pupils will take part. Those who play best at each of the preparatory concerts will later appear in public concert. Mr. Hubach thinks this plan will be an incentive for the pupils to work harder and accomplish more.

Birdice Blye, piano soloist of the Thomas Orchestra, was guest of honor at a reception last Tuesday evening, at the rooms of the Kansas City Music and Art Club, given by Mr. and Mrs. Ralph Wylie.

Joseph Farrell gave the first of a series of studio recitals the evening of November 22, when he will be assisted by Mrs. Ernest Baer, Marianne Brooke and P. C. Lee.

The piano recital of May McDonald, pupil of Mrs. Carl Busch, which was given in the Athenæum rooms last Friday night, was well attended. Miss McDonald has a

host of loyal friends in this city, and her recitals are always well attended.

May McDonald is to give her annual recital in the Auditorium of the University Building this evening, assisted by Helen James and Phoebe Brooks.

François Boucher, choirmaster of St. Cecilia's, has a choir of thirty voices, which is preparing Guilman's Mass for Christmas.

The pupils of Marie Worth, pianist, will give a recital at her home, 4730 Charlotte, next Saturday afternoon.

Ruby Lucille Merrell, pupil of Emile Standford, pianist, gave a MacDowell recital last Monday evening, in the Athenæum rooms. She was assisted by Mrs. Clyde Hunt, soprano, pupil of Mrs. W. G. Hawes.

The advance sale for the concert of Arthur Hartmann, who appears here December 8, under the management of Carl Busch, is reported to be very satisfactory.

The Musical Art Association met last Saturday evening in the rooms of the Kansas City Music and Art Club, with "Father" Schultze as host. With such a host an enjoyable evening was inevitable.

Last Friday night the first faculty recital of the Conservatory of Music and Art was given in the auditorium of the Central High School. The program follows:

Violin Solo, Sonata.....	Rubinstein
Mr. and Mrs. F. Boucher.	
Vocal Solo, Lend Me Thine Aid.....	Gounod
Mr. Wallis.	
Piano Solo, Minuetto, from Sonata, op. 7.....	Grieg
Miss Lichtenwalter.	
Flute Solo.....	Antonio Masino.
Vocal Solo, No One My Grief Can Feel.....	Tschaikowsky
Mrs. W. C. Miller.	
Violin Solo, Fantaisie Appassionata.....	Vieuxtemps
F. Boucher.	
Vocal Solo, The Nightingale's Song.....	Nevin
Miss Bradley.	

Much interest is being manifested in the approaching recital to be given by Francis Rogers, baritone, under the direction of the Schubert Club, at the New Casino, on December 7.

A concert is to be given by the Orpheus Club, a male chorus directed by Hans C. Feil, at Morton's Hall, Tuesday evening, November 27. Mrs. J. Otis Huff and Herman Springer will be the soloists. This is the first appearance of Mrs. Huff in concert since her return from Europe.

Anna Hellstrom is to give a concert at the Academy of Music in this city, the evening of December 7, for the benefit of the new Swedish Hospital.

The Kansas City Male Quartet is planning a series of Monday night concerts, under the direction of Crosby Hopps. Carl Kirk will be the cello soloist, and Jennie Schultz accompanist.

A concert is to be given this evening, at the Academy of Music, by Ethel Lee Buxton, soprano, pupil of Mrs. W. G. Hawes, assisted by Pearl Weidman, pianist; Georgia Dean Tripp, soprano; Ethel Luring Patton, contralto; Edwin K. Chaffee, basso, and Mrs. E. C. White, accompanist.

Edwin House, baritone, was the soloist for the Sunday afternoon concert of the Wylie String Quartet last Sunday. The quartet is assisted each Sunday by some well known singer of the city, which adds to the interest of the program.

Sylvia Metcalf, daughter of Mrs. George Metcalf, sang at the Catholic fair last Wednesday night, and created a very favorable impression, being recalled several times.

One of the interesting features of the Buxton concert this evening will be a duet composed by Ethel Patton, which will be sung by her and Georgia Tripp.

Louise Parker, who has been in Europe for a number of months, writes friends that she will return to Kansas City and take up her work about January 3.

The Busch Pianists' Club gave the first of a series of recitals last night, in the Athenæum rooms.

Blanche Wolf gave a concert at the Academy of Music last Tuesday night, for the benefit of the Jewish Hospital fund.

Franklyn Hunt, baritone, will be the soloist at the Wylie Sunday concert, the afternoon of December 9.

Joseph A. Farrell, basso cantante, gave his first studio recital of the season last evening, assisted by his pupils. Mrs. Ernest A. Baer, contralto; Marianne Brooke, soprano; P. C. Lee, tenor. Mrs. R. E. Hall and Harriet Robinson were accompanists.

Rudolf King, pianist, has an engagement for the evening of December 4, in the Latter Day Saints' Church, in Independence, Mo. He will be assisted by his pupil, Gertrude Smith, and Carrie Farwell Voorhees.

F. A. PARKER.

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RECORD OF THE PAST

WEEK IN NEW YORK.

Wednesday afternoon, November 28, "Madam Butterfly" (in English), Garden Theater.

Wednesday evening, November 28, "Madam Butterfly" (in English), Garden Theater.

Wednesday evening, November 28, "La Bohème," Metropolitan Opera House.

Wednesday evening, November 28, Augusta Octavia Schnable's concert, Mendelssohn Hall.

Thursday afternoon, November 29, special performance of "Madam Butterfly" (in English), Garden Theater.

Thursday afternoon, November 29, special performance of "Hansel and Gretel," Metropolitan Opera House.

Thursday evening, November 29, "Madam Butterfly" (in English), Garden Theater.

Thursday evening, November 29, concert by the Marum Quartet, Cooper Union Hall.

Friday afternoon, November 30, New York Philharmonic public rehearsal, Maud Powell soloist, Wassily Safonoff conductor, Carnegie Hall.

Friday evening, November 30, Carl organ concert, First Presbyterian Church.

Friday evening, November 30, "Madam Butterfly" (in English), Garden Theater.

Friday evening, November 30, "Tannhäuser," Metropolitan Opera House.

Friday evening, November 30, concert in aid of St. Mark's Hospital, Carnegie Hall.

Saturday afternoon, December 1, "Madam Butterfly" (in English), Garden Theater.

Saturday afternoon, December 1, Young People's Symphony concert, Frank Damrosch conductor, Carnegie Hall.

Saturday afternoon, December 1, "Traviata," Metropolitan Opera House.

Saturday evening, December 1, New York Philharmonic concert, Maud Powell soloist, Wassily Safonoff conductor, Carnegie Hall.

Saturday evening, December 1, "Madam Butterfly" (in English), Garden Theater.

Saturday evening, December 1, "Romeo and Juliet" (popular prices), Metropolitan Opera House.

Sunday evening, December 2, Creatore and his band, Hippodrome.

Sunday evening, December 2, popular concert, Metropolitan Opera House.

Monday morning, December 3, first Bagby musicale, Waldorf-Astoria.

Monday evening, December 3, opening of the new Manhattan Opera House with a performance of "I Puritani."

Monday evening, December 3, joint recital by Rollie Borden-Low and McCall Lanham, Waldorf-Astoria.

Monday evening, December 3, "Madam Butterfly" (in English), Garden Theater.

Monday evening, December 3, "Martha," Metropolitan Opera House.

Monday evening, December 3, Saint-Saëns' recital, Plymouth Church, Brooklyn.

Tuesday evening, December 4, "Madam Butterfly" (in English), Garden Theater.

Tuesday evening, December 4, first performance of "The Children's Crusade," New York Oratorio Society, Frank Damrosch conductor, soloists, Lillian Blauvelt, Edith Chapman-Gould, Marie Stoddart, Frank Ormsby and Ericsson Bushnell; Carnegie Hall.

Saturday evening, December 1, Manuscript Society concert, National Arts Clubhouse.

Tuesday evening, December 4, concert by the Flonzaley Quartet, Susan Metcalfe, assisting singer, Mendelssohn Hall.

Martha Hofacker as Sieglinde.

Martha Hofacker, the New York soprano, a former pupil of Anna Lankow, at present a star at the Stadt Theater in Königsberg, Germany, is becoming famous as a singer of the youthful Wagnerian roles. Her Elsa and Elizabeth are considered models. Miss Hofacker's latest impersonation of Sieglinde in "Die Walküre" has found favor with the critics. The following paragraph is from the Königsberger Tageblatt:

Miss Hofacker's Sieglinde has grown in artistic ripeness. She is the possessor of a most noble voice. With this voice and poetic appearance she is really convincing.

Last season Miss Hofacker sang in forty-three concerts in Germany, nine of her engagements being in oratorio.

Leon Rennay With Saint-Saens.

Léon Rennay, the famous baritone, will make his initial bow to the American public at the Saint-Saëns concert in Washington, D. C., at the Columbus Theater, on December 10.

Mr. Rennay comes to this country for the midwinter season from London and Paris, where he enjoys a well earned reputation for his artistic singing and highly finished rendition of the ancient and modern song classics of the French, German, Italian and English schools.

For the past ten years Mr. Rennay has been perfecting himself in his art and winning the ear of the European public, and in Paris, where this accomplished young artist recently appeared in a recital, the critics were unanimous in praise of his enunciation and diction—and diction makes or mars the career of a singer in France! His London press criticisms are of the same voice regarding his style, diction and finish.

Mr. Rennay's voice could be described as a high baritone of almost tenor quality, rich and resonant, of great range and so perfectly under control as to be a ready vehicle for his varied intellectual interpretations. There should be a great demand for his services in this country, for both in the matter and the manner of his performances he has no superior here or anywhere else.

Grienauer in Buffalo.

Karl Grienauer was recently in Buffalo, where he gave a recital at the Lyric Theater, Madame Grienauer assisting in soprano solos and playing the accompaniments. Next day the Evening News said of them:

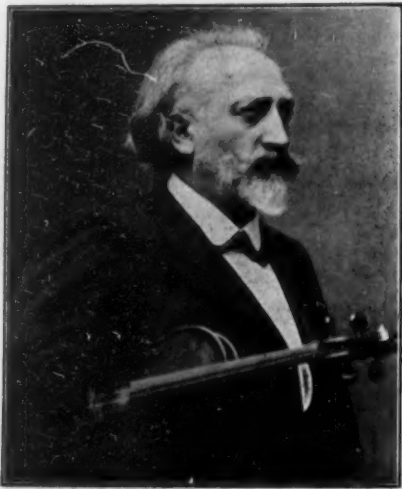
Herr Grienauer's ability as a cellist easily places him in the very front ranks of masters of that instrument. He has every quality that the connoisseur can desire. Nothing is lacking in technique, finish or force and he carries the most difficult pieces with the ease and astounding brilliancy of the virtuoso of the highest class that he is. His playing to the accompaniment of Mme. Grienauer caused the very greatest enthusiasm and gave him at once a reputation with music lovers of Buffalo that will attract a full house whenever he appears again. He is unsurpassed in breadth and wealth of tone and intensity of poetic feeling. Mme. Grienauer sang two groups of songs disclosing a voice of great range and flexibility and a method which exhibits thorough training in the best schools, but particularly agreeable through the middle register.

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MUSIC IN THE NEW

YORK PUBLIC SCHOOLS.

Lenox avenue and 134th street is the center of dense population—largely working people, largely foreign, largely dark, largely shifting, from one cause or another. Lena H. Blaine is the St. Cecilia of a village of some 2,300 young souls gathered there under one fine United States roof, six hours each day, to be made wise in book learning. Not that she has the privilege of six hours a day in music teaching. The music work done must remain within the limits of sixty minutes a week, inclusive of morning exercises. Of the twelve minutes each day, she has but the privilege of periodical supervision, having ten schools in her charge and instructing upward of 14,000 children in music fundamentals. During such visits she infuses this knowledge into the minds of pupils in all classrooms in the building, instructs by model lessons, suggestions, and outlines the grade teachers of such rooms, helps them on the outside in all directions found necessary through class observation, and incidentally enthralls everybody she meets with the beauty and value of music. The rest of the time (while others sleep) she gives to the formulation of plans, interval schemes, ways of overcoming difficulties, and to praying for strength to do her share. Her aim is to do something, so that in some thirty years from now musicians may be not only performers but artists, and that her country may one day be able to boast of a real, true national music art instead of a musical circus played by rings of all nationalities, begged, borrowed and stolen from other countries. It is safe to say that the idea of salary does not actuate one second of this activity. Sustenance is but one means to the big end in view. This is no fancy sketch. It is the heart of Mrs. Blaine. And she but represents a veritable regiment of similar souls who seem to have been specially constituted on big, pure, beautiful lines, expressly for carrying on the work of nationalizing music art in the United States.

"We must by all means in our power plan to unite our work in the schools with that of the private teachers outside," is one of her cares. "We work each from a wholly different standpoint, each necessary to the other, either comparatively useless without the other. Separated, both lose; united, great things can be accomplished. We are not aiming at the training of artists as a specialty, but at proper preparation for such training, and at the correlation of music with all life. We want to give to human beings one more link with the good, one more source of uplift and happiness. We develop latent possibilities, establish correct taste and thought. We pour in the good and

the beautiful and true in such quantities and in such agreeable forms that the bad is unconsciously driven out. Musical sense, musical appreciation, knowledge of good intervals and literature, sound, pure thought in songs, and a certain efficiency in reading music, so that all may be able to sing everything they see easily and correctly, and also to leave certain links standing out that shall be a help to such as later wish to make music a profession—these are some of our aims."

Mrs. Blaine is of good New England Plymouth Rock ancestry, of those who feel deeply and can stand to accomplish. In style she is typical American of the good sort; in manner of work, genial and joyous. She plays with the classes while instructing them, and leaves them always wanting more. In general, she carries out the admirable outlines of work prepared by the new music director, Dr. Frank Rix. In detail, she exercises that peculiar inventive genius to be found in greater or less degree among all these special music teachers. Dealing with the children on the wing, as it were, the actual accomplishment is something astonishing. A fine pianist, she puts the instrument aside, save for moments of recreation, and uses a small pitch pipe to create independence and teach correct standard of tone. Development of sweet, agreeable tones in the children, making them capable of giving color and light and life to ideas sung, are two prominent features of her instruction with all ages from six to fourteen.

She never "beats time" in the old fashioned way with the children, but pantomimes idea in delightful and communicative fashion. Sowing, gleaning, rowing, swinging, ringing bells, marching to battle, or grieving over loss, the sense of the thought is mirrored in graceful and effective ways, never failing of result. All are waked up, imaginations are lit, senses are made keen, and obedience is easy. In dwelling upon the sense, she has pupils frequently recite lines, verses or poems, and holds animated discussion upon the subjects. "Why is this so?" "What do you think of that?" "Can you see the fields in such a sunset?" "Why did that girl feel so badly?" How do you suppose they reached that river? One must see the result upon the color and intelligence of words and phrases to be made thankful that at last there is a possibility of having singers who will look and sound differently when speaking of murder than when referring to rippling brooks.

Facial expression, too, is being looked after. With awakened intelligence, this takes care of itself largely. But in addition the death-in-life American mask is being made pliable and possible under the kneading of Mrs. Blaine's skillful teaching. "See how it sounds when I look this way." "Now see the difference." "Now, you do it. See

what a difference!" It is wonderful to see the eagerness to do individual work that may be brought out when children are properly steered to their best consciousness. They offer and volunteer to sing at sight, to see if they can go through a strain or measure without mistake, to write or correct dictation. And boys are as willing as girls, and the older as the younger.

The work to secure distinct enunciation is one of the greatest reliefs to those who suffer from the insufferable cloudiness of our adult singers. Much of this is done in the recitation of the lines, but during singing nothing is left obscure to the dullest ear. Groups sing while the others are made critics, to tell what they do not hear. "You are going where?" "You will do what?" "You wish that who?" "Oh, for the what of a what?" "What is your heart going to do?" etc., are frequently heard. What a relief! How in concert do we long to cry out: "Your heart is what?" "Your head is where?" under the boiled potato mouthings that convey nothing whatever to anybody.

Absence of the pounding piano, creating hopeless dependence and clouding the teacher's ear so that she cannot detect flaws; of singing with the pupils and imagining that they are doing the work when they are doing nothing; of helping them over difficulties, prompting and otherwise making them weak and inefficient, are other educative features of this excellent teaching for which we must be thankful. The accuracy with which thirty, forty or fifty children will, unaided, retain correct pitch through a song, even when interrupted by tests or questions, is wonderful. The tone of all Mrs. Blaine's classes is remarkably sweet and agreeable. She is herself a good singer. "Let the tone tell the story." "Don't worry the tone." "You praise, do you? Then praise." See that rose in your mind when you sing it." "How would a dawn look when sung this way?" "Make it sound just like rain falling on leaves," or merely the suggestion, "Make a sweet tone, something beautiful, musical," never fails to bring out the desired tone and to do away with harsh or uneven sounds. Not a harsh or guttural tone may be heard during a day. The teacher has little trouble with monotones. They grow out of it, she says. She is skillful in seeming to ignore but gradually to lift such voice into place. This trouble is minimized in all schools and is found to be rare as any other deformity.

Review is made the first part of every lesson. Individuals tell what they know, what they learned last time, what the week's study has been about, etc. She goes guardedly into difficulty, avoiding blunder by prevention. Songs are mingled with instruction, but instruction culled from every song. Memory is cultivated. Strains or songs are suddenly put out of sight and individuals called upon

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The teacher's work is all earnest, without desire for show or effect. Her speaking voice is temptation to good varied, joyful, encouraging. The principal and teachers all share in the solicitude about music and gratitude for what it does in the schools in unifying interest of different teachers, in creating and keeping harmony of a new and salutary kind. Words of a favorite song are frequently quoted with effect to a wayward pupil. More time, more room, more permanence, is all that is asked ever as return for labor. Mrs. Blaine has recently been engaged out of school hours in helping to prepare choruses for the "Children's Crusade." Her own charming home has been rehearsal hall for girls of the chorus.

FANNIE EDGAR THOMAS.

Eminent Singers Engaged for Oberlin.

OBERLIN, Ohio, December 1, 1906.

Genevieve Clark Wilson, Daniel Beddoe, Emilio de Gozgorza and Henri G. Scott are to be some of the soloists at the performances of "The Messiah" and "The Beatitudes," in Oberlin, Ohio, on December 4 and 5.

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Eleonora de Cisneros at Covent Garden.

Press notices of Eleonora de Cisneros, in "Aida":

Eleonora de Cisneros is a great favorite at the opera, and there is no one who can give a finer impersonation of the impulsive Princess. Last night she sang and acted with her customary charm.—Daily Chronicle.

Thus Mme. de Cisneros and M. Sammarco repeated their familiar and splendid interpretation of the roles of Amneris and Amonasro, respectively.—Daily Telegraph.

Mme. de Cisneros, looking every inch a princess, was in every way a first rate Amneris.—Daily Graphic.

Signora de Cisneros made a welcome reappearance. She looked strikingly handsome and sang admirably. The duet between Aida and Amneris, in the second act, has rarely been so well sung as it was last night.—Morning Post.

Signora de Cisneros as Amneris looked handsome, and sang as well as ever.—The Tribune.

Mme. de Cisneros was excellent as Amneris and sang with great beauty, voice and expression.—Manchester Guardian.

Signora de Cisneros, as Amneris, was as admirable as she always is.—Manchester Courier.

Mme. de Cisneros made her rentree as Amneris, and, looking every inch a princess, acted forcibly, and sang with powerful but duly restrained passion.—Star.

The Amneris of Mme. de Cisneros is, of course, a familiar impersonation, but it is none the worse for that, and it was good to find that it has lost none of its power since last year.—Globe.

Mme. de Cisneros, the Amneris of the occasion, was, of course, no stranger. With her fine figure and good voice she made a striking representative of the part.—Westminster Gazette.

Another notable feature of the performance was the embodiment of Amneris by Mme. de Cisneros, whose impersonation was instinct with passion, consistent with a strong minded Eastern Princess who has always had her own way and finds herself thwarted in her keenest desires.—Referee.

Mme. de Cisneros' splendid presence gave distinction to her Amneris.—Sunday Times.

Another interesting performance was Signora de Cisneros' Amneris. The striking artist looked and sang her very best, and no autumn season could be complete without her.—Sportsman.

Signora de Cisneros made her rentree as the Egyptian Princess, looking as handsome and singing as agreeably as ever.—Lady's Pictorial.

Mme. de Cisneros once more delighted every one with her fine interpretations of the part of Amneris.—Lady's Field.

Eleonora de Cisneros, who sang in "Aida," and Mme. Scalar (also heard in Verdi's Egyptian opera), are both Americans of great value to Covent Garden Company.—Hearth and Home.

Mme. de Cisneros was a most queenly Amneris, and sang with great sincerity and force of expression, and no little beauty of voice.—The World.

Mme. de Cisneros was a striking, handsome and vocally attractive Amneris.—Illustrated Sporting and Dramatic News.

The public were pleased to welcome Signora de Cisneros, as Amneris, and she assisted ably at one of the best all round performances of this charming opera.—Court Journal.

"Aida" was notable for the rentree of Mme. de Cisneros, whose Amneris is so striking an impersonation.—American Register.

Signora de Cisneros did extremely well as Aida's vengeful rival, Amneris, a role in which she was heard last autumn, acquitting herself with special distinction in the scene in which the jealous Princess witnessed the condemnation of Radames.—Queen.

Mme. de Cisneros, whose Amneris entitles her to take high rank among contemporary singers.—Lady of Fashion.

Watkin Mills at Liverpool Festival.

Watkin Mills, the English basso, sang at the recent festival in Liverpool, England, and won his usual success with the music loving audience. The Liverpool Gazette, in one review, published this notice of Mr. Mills:

Watkin Mills was no stranger, but a favorite who had been heard in many parts of the country, and he had a gratifying reception. Many pleasant memories were recalled as he appeared, and as he sang—he was in splendid voice—the old spell was felt. To the delight of all, Handel's "O Ruddy Than the Cherry" was included in the selection, and this was sung with a spirit and in a style that thrilled the audience. This air only is mentioned, but every song revealed the wealth of voice and gift and culture possessed by this great artist.

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The Hungarian Rhapsody was splendidly interpreted and was given with an ease that denoted the artist to be a skillful technician.—Minneapolis Tribune.

A gifted pianist is Miss Showers, manifestly at the outset of what promises to be a successful career.—Waterbury Republican.

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MANAGEMENT

Nordica Suing Uncle Sam.

A recent news item tells us, says the Los Angeles Graphic, that the long considered suit of Madame Lillian Nordica and her sisters against the United States Government to recover the value of a ship which belonged to one of their ancestors and which was taken into government service and destroyed early in the century, has at last been brought into the courts. If this suit of the Norton sisters is won, and I am told by men cognizant of the law in such cases that they have a very good chance to win, some of the fortune so obtained will come to a Los Angeles woman. Madame Nordica's California sister is Mrs. Emilio Castillo, of West Twenty-second street. Mr. Castillo is a tall Cuban who has been a conspicuous figure on the streets of Los Angeles for many years. He met and wooed his wife in Boston, though the Nortons came from the great State which has given us such sturdy men as Henry Longfellow, Sir Hiram Maxim, of Maxim gun and flying machine fame; James G. Blaine and the late Speaker, Thomas B. Reed. Their uncle was "Camp Meeting John," a revivalist, who had considerable fame as an evangelical orator in the Pine Tree State. The Castillos have one son, who has been under Madame Nordica's charge since he was quite a boy, and their daughter married a Los Angeles man.

Of the Norton girls there were originally five, but death has claimed one. The eldest is Mrs. Castillo, and the youngest is Madame Nordica.

Winkler Recital in Jersey City.

It is many years since a pianist of Leopold Winkler's rank gave a recital in Jersey City. The distinguished pianist played before a large and fashionable audience at Hasbrouck's Hall on Monday evening, November 26. A number of resident artists played alternate numbers on the program. These included one movement of the Mendelssohn trio in D minor, and trios by Pache and Eppinger, played by Emily Blanche Allen, violin; Walter Hankin, cello, and Mary L. Lockhart, piano. Eva Emmet Wycoff sang a recitative and aria from "Aida," "Frühlingslied," by Coenen, and "Haymaking," by Needham. These numbers were well received. But the triumphs of the evening were won by Mr. Winkler. The pianist played the Chopin fantasia in F minor, "Spinning Song," by Mendelssohn, and another Mendelssohn song, opus 30, the sixth rhapsody, by Liszt, "In the Evening," by Schumann, "At the Spring," by Joseffy, "Staccato Etude," by Rubinstein, and the Schubert-Tausig "Marche Militaire." All that constitutes the art of piano playing in its truest sense was displayed by Mr. Winkler. His technic is flawless, his touch full, round and musical, and his interpretations are always intelligent and convincing. The recital was managed by Jessie Bruce Lockhart.

Too Much to Bear.

A thief broke into a millionaire's mansion early the other morning and found himself in the music room. Hearing footsteps approaching, he took refuge behind a screen.

From 8 to 9 o'clock the eldest daughter had a singing lesson.

From 9 to 10 o'clock the second daughter took a piano lesson.

From 10 to 11 o'clock the eldest son had a violin lesson.

From 11 to 12 o'clock the other son had a lesson on the flute.

At 12:15 all the brothers and sisters assembled and studied an ear splitting piece for voice, piano, violin and flute.

The thief staggered out from behind the screen at 12:45 and falling at their feet, cried:

"For heaven's sake, have me arrested!"—San Francisco Argonaut.

More Honors for Shotwell-Piper.

Allentown capitulated completely to Madame Shotwell-Piper when the popular soprano sang there last week with the Arion Society. The Allentown Call voices the sentiments of the other local critics as follows:

As Mme. Shotwell-Piper is such an established favorite here, it seems useless to dilate upon the many beautiful qualities of her voice. Last evening she was in especially good voice and consequently the audience was treated to singing such as is seldom heard here. Her purity of intonation and flexibility of mood were brought out tellingly in "Dich theure Halle," from Wagner's "Tannhäuser." The easy and graceful manner in which she floats her deliciously liquid notes is a real delight to the ear. She has perfect control of her tones, her voice being unusually elastic, denoting exceptional training and musical culture. Her prettiest and daintiest selection was "A Dove" and "Tis June," by Landon Ronald. Mme. Shotwell-Piper was generous with her encores, but it is safe to say every one would have been delighted to hear more.

Campbell, the Tenor, Heard in Concerts.

The beautiful voice of Robert Craig Campbell, solo tenor at the Church of the Transfiguration, was heard at two concerts. On October 26 Mr. Campbell sang with Hans Kronold, the cellist, at Westfield, N. J., and the next night he was a member of the quartet that gave "The Persian Garden," at Tuxedo. Mr. Campbell is to sing in

the production of "The Magic Flute" in Brooklyn on December 5. Some of his other December engagements will be in concert in Syracuse, Toronto and Hamilton, Canada.

Miss Schnabel's Concert.

Augusta Octavia Schnabel, a young pianist, gave a concert in Mendelssohn Hall, Wednesday evening, November 28, assisted by the New York Symphony Orchestra, Walter Damrosch, conductor. Miss Schnabel showed excellent talent, correct schooling and much individuality in the performance of two concertos, the one in G minor by Saint-Saëns, and the one in D minor by Rubinstein. Both of these works may be said to be favorites with every pianist who loves symmetry, beauty and musical inspiration. Miss Schnabel displayed brilliant technic in the rapid movements of both concertos, and a smooth, agreeable tone in

**"BARBER OF SEVILLE."**

the other parts. It was a very creditable performance, and musicians applauded the young woman's playing with enthusiasm, and after all, it is the musicians who are the best critics. Miss Schnabel will doubtless be heard at other New York concerts. She is blessed with the combination of gifts required for a successful career. More than that cannot be written of any youthful aspirant for concert honors.

The orchestral offerings of the evening included the "Oberon" overture and the ballet music from "Coppelia."

Return Date for Hartmann.

After Arthur Hartmann's tremendous success in Cleveland, Ohio, recently, he was immediately secured by the local management for a return date on March 12.

Christna and His Flute.

Be still, my heart, and listen,
For sweet and yet acute
I hear the wistful music
Of Christna and his flute.
Across the cool, blue evenings,
Throughout the burning days,
Persuasive and beguiling,
He plays and plays and plays.

Ah, none may hear such music
Resistant to its charms,
The household work grows weary,
And cold the husband's arms.
I must arise and follow,
To seek, in vain pursuit,
The blueness and the distance,
The sweetness of that flute!

In linked and liquid sequence,
The plaintive notes dissolve
Divinely tender secrets
That none but he can solve.
O, Christna, I am coming.
I can no more delay,
"My heart has flown to join thee,"
How shall my footsteps stay?

Beloved, such thoughts have peril;
The wish is in my mind
That I had fired the jungle,
And left no leaf behind—
Burnt all bamboos to ashes,
And made their music mute—
To save thee from the magic
Of Christna and his flute.

—From "Last Poems of Lawrence Hope," Mrs. Malcolm Nicolson.

The first of four recitals to be given in Leipsic this season by Alfred Reisenauer was that of October 24, played in the Kaufhaus to a good audience. Within the four programs the artist intends to bring works representing every period of modern piano composition. The first program had the Beethoven D major sonata, op. 10, the Schumann C major fantasia and many Chopin numbers, including the allegro de concert. Reisenauer's style may be termed at once the most ponderous that comes to the observation of the public. There are, however, many moments of delicate playing in his recitals, and his large cult in Leipsic is evidenced by the recent successful opening of his own school for virtuoso pianists.

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NEW LAURELS FOR THEODOR BOHLMANN.

Theodor Bohlmann, the eminent pianist, virtuoso and pedagogue, with his great success at his concert in Berlin on October 4, has once more established his right to a position in the foremost ranks of the great pianists of the day. Mr. Bohlmann, though he was for fifteen years head of the piano department at the Cincinnati Conservatory of Music, is a native of Germany, having been born in the

many with the great singer, Amalie Joachim, the late wife of Joseph Joachim, which proved to be a triumphant progress. When, shortly after, a vacancy occurred in the faculty at Cincinnati the position was offered him by the advice of such men as Klindworth, D'Albert, Von Bülow and Moszkowski.

Mr. Bohlmann has made a great name for himself in Cincinnati as foremost in all grades of his profession, not only as concert virtuoso, having often appeared with the

light and glare of the concert stage. Such an occasion was his concert in Berlin, given on October 4, with the famous Philharmonic Orchestra at Beethoven Hall, under the direction of his former instructor, Karl Klindworth. Appended are Berlin criticisms:

At the same time the pianist, Theodor Bohlmann, gave a concert with the Philharmonic Orchestra, at the head of which stood Prof. Karl Klindworth. Mr. Bohlmann possesses an agile, smooth technic, his touch is well developed and his interpretation reveals musical insight. His playing is exact and musically well thought out.—*Berliner Börsen Zeitung*, October 7, 1906. Critic, Adolf Schultze, Professor and Senator in the Royal Academy of Arts.

In Beethoven Hall the waves of enthusiasm went especially high upon that evening. Theodor Bohlmann is a thorough pianist.—*National Zeitung*, October 6, 1906. Critic, Prof. Dr. Altmann.

I was unable to attend Theodor Bohlmann's concert in Beethoven Hall, but from competent authority I have reports of the pianist's mellow touch and strength of interpretation in the renditions. Old Master Karl Klindworth conducted the Philharmonic Orchestra for his former disciple.—*Die Post*, October 6, 1906. Critic, Prof. E. E. Taubert.

His renditions found the loud recognitions of a full, crowded house, giving honor to Mr. Bohlmann, the well valued pedagogue.—*Vossische Zeitung*, October 6, 1906.

Theodor Bohlmann, after an absence of nearly twenty years, made his reappearance before a Berlin audience in a Lisztabend, directed by the veteran, Professor Klindworth, a former teacher and life long friend of Bohlmann. Bohlmann, who is an enthusiastic Liszt admirer, chose as his opening number the great E flat concerto. We are so accustomed to hear this given in a piano smashing manner, that it was an agreeable change to hear such a dignified, musicianly reading of it, a reading permeated with intelligence and clarity. Mr. Bohlmann excels in the delicate finesse of piano playing and his two piano solos were exquisitely dainty and melodious, his runs and finger work being notable. In the second concerto, the A major, he probably reached his highest plane, his abundant technic, his beautiful trill and passage work, his rhythm, his entire execution bespoke the cultured and scholarly musician that he is. The audience was tremendously enthusiastic, recalling him over and over again, while at the close both Bohlmann and Professor Klindworth were recalled rapturously. It was a rare interest to Professor Klindworth's friends to see this veteran of many years' musical experience come back to his former field of activity and entirely without the score conduct with such vigor and musicianship.—*Berlin Continental Herald*, October 20, 1906. Critic, G. Mackenzie Wood.

Theodor Bohlmann concertized in Beethoven Hall with the cooperation of the Philharmonic Orchestra, the leadership of which was undertaken by no lesser person than Master Karl Klindworth himself. Useless to say that Mr. Bohlmann is a perfect master of piano technic. He also on the platform justifies his reputation as a deservedly appreciated piano pedagogue, who gives each number a blamelessly correct interpretation.—*Deutsche Zeitung*, October 6, 1906. Critic, Dr. A. Storck.

His technic is smooth and liquid.—*Berliner Tageblatt*, October 5, 1906. Critic, Dr. L. Schmidt.

A very happily disposed audience found great pleasure and rewarded in its applause the results of the artist's labor.—*Tägliche Rundschau*. Critic, Walter Paetow.

Since a successful debut in 1888, Theodor Bohlmann has not been heard in Berlin until the occasion of his recent orchestral concert in Beethoven Hall, October 4. It was as a Liszt player that Mr. Bohlmann reintroduced himself to a Berlin audience. A beautiful touch and a liquid tone, the latter always drawn in circles and never in sharp angles, give a very poetic quality to Mr. Bohlmann's playing. He is an artist of great musical intelligence and poetic instincts, qualities which lent themselves well to the interpretation of the B minor ballade. The men of the Philharmonic were under the direction of Prof. Karl Klindworth, who wielded his baton with all the elasticity and energy of a conductor just beginning his musical career, and brought the ensemble to a fine point of perfection.—*Berlin Continental Times*, October 20, 1906. Critic, C. V. Kerr.

Theodor Bohlmann possesses an astonishing agility, a very rich palette of tone colors and a great mastership of execution. Especially his pedal effects are enchanting. The audience gave him an ovation



THEODOR BOHLMANN.

"Hatz" district in 1865. As a child he manifested unusual musical talent, and was allowed a thorough grounding in piano, violin and harmony. His father, Justizrat to the Reichsgericht in Leipsic, had decided on a scientific career for his son, the musical training only to be incidental. But although he attended the University in Berlin, he also entered the Klindworth Conservatory of Music, devoting most of his time to the latter, his parents, however, becoming more reconciled as they perceived the happy issue of what was, in fact, inevitable.

Bohlmann continued in his advancement, and in the early part of the year 1888 he made his Berlin debut with the Philharmonic Orchestra, meeting with such unqualified success that he was at once engaged for a tour through Ger-

Cincinnati and Chicago Orchestras, but as a notable ensemble player, with the Boston and Chicago Quartets; as having introduced many novelties in chamber music, and as a distinguished lecturer on the history of music. And when his particularly charming, kind and genial personality, his rare courtesy and consideration to all are reflected on, it is small wonder that Mr. Bohlmann constantly makes new friends, while winning new admirers of his art.

Mr. Bohlmann's chief services to art have been rendered as a pedagogue. For the past year he has been one of the first piano teachers at the Stern Conservatory in Berlin, where he has conducted a class with unusual success. From time to time, however, he emerges from the comparative seclusion of the teaching profession to bask in the

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"Beauty of tone, brilliancy of style, technical finish, true sympathy."—*HENDERSON, New York Sun*.



FELIX WEINGARTNER

and received very warmly old Master Klindworth, who directed the Philharmonic Orchestra without score, and with the facility and temperament of a young man.—*Le Monde Musical*, Paris, October 30, 1906. Critic, H. J. T. Kaizer, Berlin Correspondent

An event of interest was the concert given with the Philharmonic Orchestra at Beethoven Hall on Thursday by Theodor Bohlmann. The concert giver had the assistance of Karl Klindworth, and that venerable musician conducted the two Liszt concertos from memory. With his big musical knowledge, great natural aptitude for teaching, his quiet and sympathetic bearing and his wide experience, Mr. Bohlmann has gained honestly his enviable reputation as a great piano pedagogue. On Thursday, Mr. Bohlmann demonstrated that he not only knows how the piano should be played, but that he also knows how to sit down before the public and play it. From the start it was evident that in Mr. Bohlmann we have a performer of refinement and rare musical intelligence. His quiet, refined readings were an agreeable change from the bombastic Liszt style that we often hear. Mr. Bohlmann has a fluent technique, but he never tries to show off with it. His tone is soft and mellow, and his phrasing most artistic; the lyric parts were beautifully sung by him. The A major concerto is rather a symphonic poem for piano and orchestra than a concerto. Mr. Bohlmann's treatment of the piano part, dominating when necessary, and subdued when the orchestra has the chief to say, showed him to be thoroughly in sympathy with the spirit of the composition. The two soli were also admirably rendered. Mr. Bohlmann made a hit and was called out four times after the E flat concerto, and I do not know how many times at the close of the concert. Professor Klindworth, Bohlmann's former teacher, was highly pleased, and prominent artists like Jose Vianna da Motta, Arthur Hartmann and others congratulated him in the artist's room.—*New York Musical Courier*, October 24 Berlin Critic, Arthur M. Abell.

Theodor Bohlmann, who was privileged to play under old Master Karl Klindworth's baton, commands a smooth and liquid technique.—*Leipziger Signale*, Berlin Correspondent.

Theodor Bohlmann gave a concert at Beethoven Hall with the Philharmonic Orchestra, which was conducted for this occasion by the grand old man, Prof. Karl Klindworth. Bohlmann is an artist, possessing a limpid and even technique, his touch is well formed and his style points to musicianship. His playing is accurate and shows the musical thinker.—*Neue Zeitschrift für Musik*, Leipzig, Berlin Correspondent.

As first of the season, Theodor Bohlmann stepped upon the pianistic platform; a thorough pianist, deserving of highest honors. Old Master Karl Klindworth led the whole performance, with old love and fidelity. It seemed as if Liszt and Weimar were alive again.—*Die Musik*, Critic, Rudolf M. Breithaupt.

Carl Gives a Saint-Saëns Program.

In honor of the visit of Camille Saint-Saëns, the distinguished pianist, organist and composer, to this country, William C. Carl presented a Saint-Saëns program at the organ concert in the First Presbyterian Church Friday night of last week. The works chosen for performance by Mr. Carl indicated at a glance the remarkable versatility of the eminent Frenchman. The program, printed in French, included works for organ, piano, 'cello, church music of contrasting styles, and arias from opera and oratorio. It was highly interesting to hear those lovely melodies introduced by the composer in the Second and Third rhapsodies—themes from old Christmas songs still heard in Brittany. The familiar aria from "Samson and Delilah" and the unfamiliar air from the joyous oratorio, "The Lyre and the Harp," offered more contrast, in treatment as well as themes.

Mr. Carl displayed some beautiful pianissimos in his performance of the charming 'cello work, "Le Cygne," arranged for organ by Guilman, Mr. Carl's preceptor. The organist was also heard to excellent advantage in the rhapsodies, and he played the "Variations de l'Amour," from the unknown opera (unknown in this country), "Ascanio," with great brilliancy and technical finish. The singers and the pianist, Wesley Weyman, added to the enjoyment of the evening. Much credit is due Mr. Carl for his untiring efforts to provide novelties for his concert evenings. His playing on this occasion never aroused his admirers to greater appreciation. The congregation of nearly 1,000 listeners remained to hear the last number of the appended attractive list:

- Fantaisie e Fuga pour Orgue et Piano.
Wesley Weyman, Mr. Carl.
- Le Cygne.
Fantaisie en mi bémol.
Mr. Carl.
- Air de La Lyre et La Harpe.
Edwin Wilson.
- Troisième Rhapsodie en la mineur.
Mr. Carl.
- Domine Adjutor meus, (Psalm xviii.)
Ave Maria.
Grace W. Sims.
- Variation de l'Amour, from Ascanio.
Rhapsodie sur un Cantique Breton. (No. 11.)
Mr. Carl.
- Air de Samson et Dalila.
Bertha Barnes.
- Benediction Nuptiale.
Mr. Carl.
- Finale en Ut Majeur pour Orgue et Piano.
Mr. Weyman, Mr. Carl.

Friday evening, December 7, Mr. Carl will give a recital in honor of the sixteenth anniversary of the Rev. Dr. Howard Duffield as pastor of the "Old First." The program will be devoted to selections from "Parsifal." The soloists will be: Rollie Borden-Low, soprano; Charles A. Rice, tenor; Andreas Schneider, baritone; Wesley Weyman, pianist; Max Nickell, the bells, from King's Chapel, Boston. The recital will be free to the public and concludes the fall series.

MUSICAL NEWS FROM OREGON.

PORTLAND, Ore., November 18, 1906.

December 5 is the date announced by Miss Steers and Miss Coman for the appearance of Gabrilowitsch in Portland.

A number of Portland's best singers and musicians lent their assistance to make the concert last week for the benefit of the Baby Home an immense success. Mrs. Walter Reed sang "The Hills o' Skye" (Victor Harris), "Woodland Coon Song"; Rose Bloch Bauer, "Look Down, Dear Eyes" (Lambert), "Mother o' Mine" (Tours), "Madrigal" (Victor Harris); Claire Monteith, "Sweet Is Tipperary" (Fischer), "I Envy Thee, Bird" (de Koven), "Toreador Song" (Bizet); Waldemar Lind, violin nocturne (Ole Bull), "Farfalla" (Sauret); Leonora Fisher, accompanist. In addition, some fine readings were given by William Lee Greenleaf. The concert was under the management of Anna Earhardt.

Following is the impromptu program given by Marie Soule's students at the last meeting of the Fortnightly Club: "Allegretto" (Nevin), Helen Gebbie; "Renouveau" (Godard), Ethel Barksdale; "Cavalier" (Heller), Lorna Ganong; "Madrigal" (Lach), Vera Kaufmann; "Zwei Klavierstücke" (Grieg), Daisy Chalmers; "Voyelin" (Grieg), Flora Larsen; "Bon Amie" (Schultz), Alda (Rubinstein), Mrs. Silas H. Soule; valse (Godard), Beattie" (Dennett), Eola Richard; "Kamenoi-Ostrow" (Rubinstein), Mrs. Sila H. Soule; valse (Godard), Beatrice Doty; "To Spring" (Grieg), Beatrice Evelyn Wilson (nine years old); demonstration scales and octaves, clavier and piano, Mrs. Soule and Miss Chalmers. In addition, Mrs. Olsen contributed a beautiful solo, "Abide With Me" (Liddle), her accompaniment being played most effectively by Miss Goulet, one of Miss Soule's students. There was a full attendance of the club and every available bit of spare room in the parlors was taken up by visitors.

Mrs. W. A. T. Bushong, contralto of the First Congregational Church, has resumed her place in the choir, after an extended Eastern trip.

"Alone With God" (Abbot) was sung most effectively by Alice Justin at the First Unitarian Church last Sunday.

Prof. Richard A. Luchesi has been engaged by the Ricordi Company, editors of Music and Musicians, Milan, Italy, to write a detailed article on the Leoncavallo musical event in Portland. Professor Luchesi, well known as a composer and critic, is regular correspondent for a number of other Italian musical publications.

"Rigoletto" is to be the next opera studied by the Portland Operatic Club.

Mrs. Walter Reed's Tuesday Afternoon Club, composed of lady singers, is gaining many new members. Following is the program given at the last meeting: "Love's Way" (Terraude), Annie Lotter; "To Tell Thee How I Love" and "In My Garden" (Liddle), Lilly Glendenning; "Harbor of Dreams" (Coverly), Ella Dewart; "Love in the Southland," Esther Leonard; "Temple Bells" (Finden) and "Until You Came" (Metcalfe), Mrs. Byron E. Miller. Winnie Lewis, Mary Armistead and Bernice Sims are the latest additions to the club.

A delightful musical program preceded the opening dance of the Irvington Club last Friday evening. The musicians were: Cornelia Barker, violinist; Millie Perkins, soprano; Mrs. I. B. Rosencrantz, pianist; J. Adrian Epping, tenor; Mr. Bowman, baritone; also the Nevin Quartet, composed of Miss Powers, Miss Cevach, Mrs. Miller and Miss Justin. Accompanists were Mrs. Rosencrantz, Maud Smith and H. A. Heppner.

More Foreign Press Tributes for Ruegger.

Elsa Ruegger, the highly gifted Belgian 'cellist, has won many new admirers through her recent appearances in Sweden and Finland. In a previous number some Swedish criticisms on Miss Ruegger's playing at concerts were published. Herewith THE MUSICAL COURIER reproduces other reviews from Swedish papers and a number from the press of Helsingfors:

Miss Ruegger, already well known to our public, was the soloist at yesterday's symphony concert. Her 'cello has an exceptionally even tone and the young artist plays in a most artistic manner. She possesses a carefully trained and dazzling technique which she devotes entirely to her musical interpretations. The concerto of Lalo, with its sparkling intermezzo, flowing and brilliant finale, in which a Spanish theme occurs now and then, thereby giving to this movement a national character, afforded Miss Ruegger in every way an excellent opportunity to show the full greatness of her mastery. Strong applause and many recalls followed her performance.—*Helsingfors Nya Pressen*, October 30, 1906.

The soloist, Miss Ruegger, played a concert by Lalo. Her playing vibrates with warmth, expression and sound musical feeling. The tone of her instrument is smooth and flexible, her technique extraordinarily pure and accurate. She played the Lalo concerto in a most admirable manner, considering the musical understanding of

the composition, as well as its technical demands. Miss Ruegger's soulful playing literally enchanted her listeners, who found the program far too short.—*Helsingin Sanomat*, October 30, 1906.

The soloist was Miss Ruegger, already known to us on account of former visits. Her technique is carefully developed and even. Her interpretation breathes warm musical feeling. Miss Ruegger played a concerto by Lalo; the slow movement soft and sympathetic, while the first and third movements received a technically clear and musically beautiful execution. Many recalls and continued applause greeted her work.—*Hinforstadtshbladet*, October 30, 1906.

The concert given yesterday by the Belgian 'cellist, Miss Ruegger, was one of the unforgettable memories. In the long list of virtuosos, one rarely finds such virtuosity and such sound musical understanding as this young artist possesses. Speaking of her virtuosity, one may truly say every good thing imaginable. The phenomenal surety with which she masters every technical difficulty is amazing. And what a tone she draws from her 'cello! The choice of her program, which was of sterling worth, proved her excellent musical taste, the same sound taste (free from affectation), with which every number was executed.—*Swedish Gefte Posten*, October 10, 1906.

A solemn stillness reigned at the concert last night when Elsa Ruegger charmed us with her playing. The concert was one of those seldom occurring moments, when one feels himself entirely free from the rush and bustle of every day practical life. The reason for this perfect mood may be assigned partly to the wonderful tone color peculiar to the 'cello, and partly to the program chosen so as to distinguish that peculiarity. Soft, singing melodies, many shadings as well in the tone, as in the tone quantity as in its color. Music easily understood in its original meaning of the words, that is to say, one is easily led into the mood of the composer and artist. Miss Ruegger's interpretation of the Beethoven sonata immediately brought to our notice the mature understanding and careful study of the artist, as well as the ideally pure quality of her tone. One also admired the flowing warmth and controlled singing tones of the 'cello, which in Miss Ruegger's hands seemed capable of doing anything. Contrary to most programs of virtuosity, the virtuosity of Miss Ruegger was so admirably done and yet so seemingly easily done, as to be a positive pleasure for us to watch the manner in which she overcame the most difficult technical features.—*Swedish Hönlandsposten*, October 10, 1906.

Miss Ruegger proved with her first notes that she is an extraordinary virtuosa, and the first impression was strengthened during the remainder of the program. Miss Ruegger draws her bow with absolute surety. Her playing is intelligent, warm and free from every affectation. In a concerto by De Swert, the artist gave proof of her authoritative technique and sincere musical interpretation. Her tone is flexible, round and sonorous. She thoroughly deserved the enthusiastic applause that followed her performance.—*Swedish Gefte Dagbladet*, October 10, 1906.

Miss Ruegger is now at her home in Brussels. She will play at a number of concerts in her country before sailing for the United States on January 19. She is to play her farewell with the Cercle Artistique on the eve of her departure for New York. Miss Ruegger will reach this port on the last day of January to begin her fourth tour in America. The 'cellist is under the management of Loudon G. Charlton.

Jomelli to Sing at Lotus Club.

Jeanne Jomelli, for several seasons a member of the company at the Metropolitan Opera House, will sing Thursday at the annual reception for women given by the Lotus Club. Madame Jomelli has notified the committee that her numbers will include the "Jewel Song" from "Faust," "Chante de Bacchante," by Bemberg; an aria from "Madam Butterfly," Puccini; "Von Ewig Liebe," by Brahms, and "The Year's at the Spring," by Mrs. Beach.

During the season Madame Jomelli will be heard at many concerts in the East and West. She is an artist with a big repertory in Italian, German, French and English. Madame Jomelli has also added songs by American and English composers to her lists. The announcement that this singer would enter the ranks of concert artists was received as good news in several quarters. Madame Jomelli is more than a mere vocalist. She is an interpreter of rare ability, who will be certain to please the most exacting audiences.



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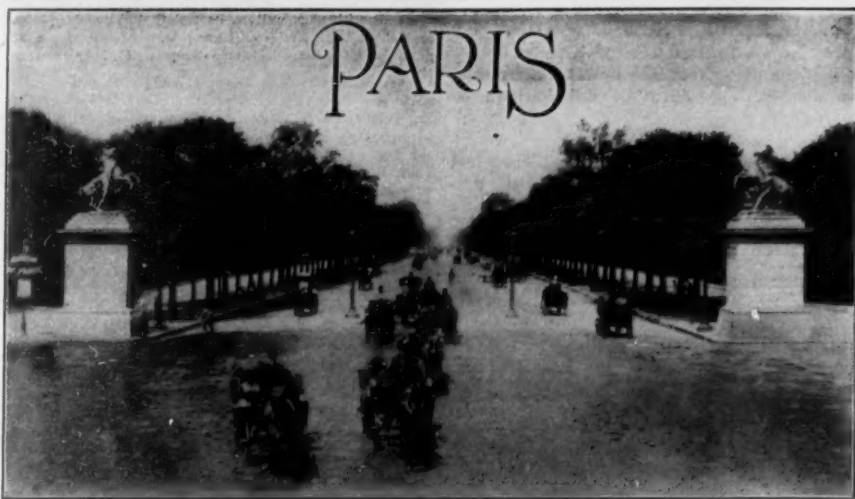
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14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES,
PARIS, November 19, 1906.

"Ariadne" continues to be the success of the season at the Opéra, and Mr. Gailhard is to be congratulated. The composition is the work of one of the best known French contemporary poets and of the brilliant composer, whose name is a household word wherever opera is known. The following is the story, taken from Greek mythology:

In the first act Theseus fights the Minotaur, the dreadful hybrid, half man, half bull, and Ariadne, who has given him the clue to the monster's den, waits for him. Her sister, Phédra, is not pleased by the love of Theseus and Ariadne, of which she is jealous. Theseus kills the monster, and carries off Ariadne in his galley. In the second act we find Theseus and Ariadne sailing toward Naxos, and Phédra is also in love with the hero. The third act is devoted to the abandonment of Ariadne by Theseus and his declaration of love for Phédra, which is surprised by Ariadne. She sinks fainting to the ground, and Phédra, essaying to escape, is killed by the statue of Adonis.

Ariadne now resolves to pardon and save her sister; she goes to Hades to seek her, and brings her back on earth. This is a remarkably fine scene. But all Ariadne's devotion is useless—Theseus and Phédra escape together, and Ariadne, in despair at finding herself again betrayed, throws herself into the sea.

The old Greek story of the Minotaur, which offers to many poets such a fine subject, has furnished to Catulle Mendès and Jules Massenet a really splendid subject for opera, and the success of the work is assured. Massenet has not entirely abandoned his early manner, which frequently reappears in this work. But there is a new vigor and a strength which have not hitherto appeared in his works. This is most evident in the third act, in which inspiration and intellect are most apparent. The love of Theseus, the disorder of soul of Phédra and the grief of Ariadne are exquisitely expressed. The scene in which Ariadne descends into Hades to seek the soul of her sister and restore her to life is a fine one, but is somewhat marred by the introduction of a ballet. A sufficient lightening of this somber scene would be afforded by the procession of Graces bearing roses to propitiate Persephone, the sad Queen of Hades, who never more can appear above on the shining field from which she was carried off as she

plucked the daffodils. In the fifth act the departure of the lovers is marked by phrases which recall Massenet's former opera, "Phédre," and form a link between two of the works by which he will be best known in the future.

It is to be seen that Massenet has considerably enlarged his style of composition, and there is less of what may be termed "trickiness" in his methods. He has made an effort to attain strength and simplicity, and in this respect the score of "Ariadne" will count as one of the most interesting of his works. Of the interpreters, Madame Bréval has shown herself an excellent tragédienne, portraying the character of Ariadne with passion and dignity combined. Mlle. Grandjean has a superb voice, which she used well; and MM. Muratore and Delmas filled their roles with great satisfaction; while in the ballet Mesdames Zambelli and Sandrini were most graceful. Paul Vidal was an efficient musical director, and the orchestra was in splendid condition.

The question of the privilege of the Opera is continually coming up. The Minister is not in a hurry to settle it, and it is said that it is so difficult to settle that he would not be sorry to shift it onto the shoulders of his successor. But one thing is certain—the decision, when it is made, will be an affair of politics and not of art. It would not be at all surprising if Mr. Gailhard continued as he is, for he has considerable interest with the new ministry.

A jury of the Conservatoire for the singing competitions has given the following impressions in a recent interview: "We had twenty vacancies, for which there were a hundred candidates. After a good deal of hesitation, we selected five of the competitors, and then we were obliged to pick out fifteen supplementary pupils, none of them very much good. You ask why? Well, because we must have a certain number of young people for the requirements of Opéra and Opéra Comique. So these fifteen young people have been engaged; they have no chance of ever distinguishing themselves, they have been obliged to give up their former work, in which they might have made a decent living, and at the end of two years they will certainly be sent about their business, without any compensation for what they have lost. But in the meantime they will have formed the background for the 'stars' whom it is desirable to push on in the Conservatoire. And in a year or so the critics will complain that the standard of the Conservatoire has become still lower!"

Referring to the recent death of Mr. Emile Bertin, the following particulars of his career may be of interest: He

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was born in Paris, in the house formerly inhabited by Beaumarchais; but his artistic career began in Brussels, at the Théâtre de la Monnaie, and he became at once distinguished on account of his charming voice and his musical knowledge. In 1878 Mr. Carvalho engaged him for the Paris Opéra Comique, where he became, with Talazac, first tenor. During many years he maintained his reputation as an artist of the first rank, and at last Albert Carré retained him as his régisseur général at the Opéra Comique. Four years ago he was selected for the post of professor of Opéra Comique at the Conservatoire. His time was spent at the Conservatoire, in the Opéra Comique, which he helped to direct, and in some private classes. His death was almost sudden, being caused by an embolism.

At the Conservatoire yesterday the orchestral concert under the direction of Georges Marty was again a great success. The program offered, as principal attraction, a repetition of the prize crowned symphony in E, by J. Guy Ropartz, which met with a most enthusiastic reception. As remarked in last week's letter, the choruses employed in this symphony have a considerable share in its success. The work was again produced with the utmost care as to exactitude of ensemble and nicety of individual performance. M. Marty, than whom there is no more conscientious conductor in the French capital, may always be relied upon for such qualities as technical finish, good rhythm and "chiârosuro" effects. And never need he "beat" his desk, for his obedient band, players and singers, will faithfully follow his lead and the lightest tap or motion of his baton. These Conservatoire concerts therefore are always most enjoyable.

Following in large part the scheme of a "Schumann Cycle," M. Colonne offered his patrons yesterday the Zwickau master's overture to "Hermann and Dorothea"; his second symphony and the concerto for piano and orchestra, with Blanche Selva as the soloist. After the Schumann numbers came the first audition of a composition with which this year's Prix de Rome was won by Louis Dumas. The work is entitled "Ismail" and is a lyric-scene or cantata for three voices—soprano, tenor and basso—and orchestra, based on a poem of J. Adenis. "Ismail" contains crudities; but withal, sufficient talent to warrant the present student-composer in promising well for future mastery on familiar lines. The singers were Suzanne Cesbron (Leila), Jan Reder (Brahim) and M. Nansen (Ismail), who replaced M. Muratore, of the Opéra. Wagner's "Siegfried" Idyll and the overture to "Tannhäuser" brought the interesting program to an end.

At the Lamoureux concert M. Chevillard opened the program with Schubert's lovely "Unfinished" symphony; scherzo for orchestra (first hearing) by Ed. Lalo. This work is little known and probably less remembered, having been performed only once before—at one of the last Exposition concerts. However, it met with success and was redemanded by the applauding public. Next came the symphony "Antar," by Rimsky-Korsakoff; the "Siegfried" Idyll, Wagner, and the "Leonora" overture, No. 3, of Beethoven, with which the concert closed.

Among other things on the program of the Marigny Nouveaux Concerts Populaires were the Weber "Oberon" overture; the Haydn symphony "La Reine," No. 1; concerto for three pianos and orchestra, by Mozart; "Suite Algérienne" of Saint-Saëns; various short and new compositions under direction of the authors, etc.

In the Latin Quarter the quatuor of MM. Parent, Loiseau, Vieux and Fournier have begun a series of concerts at the Schola Cantorum, assisted by Martha Dron, piano, and Joseph Boulnois, organ. The programs of these recitals are devoted to the works of César Franck, the last one containing the C major fantasia and shorter soli for organ; trio in B, op. 1, and a quintet for piano and strings.

The Joachim Quartet have given three séances in the Philharmonique series, performing quartets by Mozart, Beethoven and Schumann. The members of this famous club are MM. Joseph Joachim, Halir, Klingler and Haussmann. During some former visits in Paris of this old and well established quartet organization (during the last two seasons, to be exact), your correspondent ventured to express an opinion—in a kindly spirit and a wee small voice—to the effect that he no longer found certain members of the quartet to be what they had been years ago in Berlin; that, while the management of the bow was still wonderful one of the artists was frequently "innocent" of true intonation when playing in the higher positions (any above the third), and that, although the ensemble playing was remarkable for "one-ness" in idea and effect—the perfect and absolute enjoyment in listening to their playing was continually being threatened by the aforementioned "innocence" of hearing. On the occasion of last week's visit, your correspondent had not the honor of an invitation to attend the performances of the Joachim Club and therefore he can make no report on the work done this time.

Nora Drewett, the talented pianist, has been playing at the Symphony concerts at Basle, Switzerland, with great success, her numbers including the Saint-Saëns G minor concerto and groups of Chopin soli. Miss Drewett played with success also at the Tonhalle, Zurich, where she was heard in César Franck's "Variations Symphoniques" and soli by Debussy and Saint-Saëns. Her playing aroused musicians and the general public to genuine enthusiasm, and the German-Swiss press speaks very highly of her performances. Miss Drewett has been engaged to play at Lucerne (for the third time and the second this year) in the Symphony concerts of that town. Later, the pianist will play in England and return to Paris in the springtime.

At her Stockholm recital Elyda Russell, the Australian soprano, was honored by the presence of the Prince and Princess Gustavus Adolphus of Sweden. Miss Russell scored a huge success. With the assistance of Hanna Marie Hansen, a Norwegian pianist, she will give a concert at London tomorrow.

Last Sunday night's Atelier Reunion of Students in Paris enjoyed a musical program made in haste—at least on short notice—owing to the illness of the participants previously announced. I give herewith the program, which I regret not to have heard, owing to other engagements: "O God, Have Mercy" ("St. Paul"), Mendelssohn, by George Nelson Holt; sonata No. 2, for 'cello and piano, Beethoven, Esther and Dorothy Swainson; address by the Rev. Mr. Shurtleff on "Air Castles and Thought Castles"; "Vision Fugitive," Massenet, Mr. Holt; "Saraband," Bach, Esther Swainson. L. L. Renwick was the accompanist.

Ella Wheeler Wilcox, the American poetess, and Mr. Wilcox have been enjoying a long stay in Paris, where, socially, their time has been well filled with invitations from all sides. Among the many luncheons, teas and dinner parties given in honor of the distinguished visitors has been a delightful "tea" given by Lucille Capehart, of Washington, D. C. Mrs. Capehart's long residence and years of vocal study in this city have made her a well known personality in musical and social circles here. Mrs. Inglis, a New York literary woman, and guest of Mrs. Capehart; Mrs. Clayton and Miss Clayton, the singer, and others were among the friends to meet Mrs. Wilcox, whom all present found to be not only well informed, but an interesting and brilliant conversationalist. The one, sole and only man encountered on this occasion was THE MUSICAL COURIER'S Paris correspondent.

Ada Oakley, mother of Mrs. Frank King Clark, sailed on Saturday last for a visit in America. Mrs. Oakley embarked on the French liner La Provence, and intends to be gone several months.

Charles Lamanière, a well known studio and private accompanateur in Paris, died suddenly on November 17, while seated at the piano giving a lesson. He was over sixty years of age, and the cause of death is supposed to have been apoplexy. Deceased is survived by his widow and a daughter.

Marie Louise Ritter, a young pianist (not violinist, as the French papers report it), born in Spain, and about twenty years of age, on Saturday last committed suicide in a cab by shooting. Although conveyed immediately to a hospital, the unfortunate young musician died soon after her admission, without recovering consciousness. On the cushions of the cab was found a slip of paper containing the address of where she had lived. Upon inquiry, I found that I had known the pianist, and that the cause of her rash act had been desperation for the want of money. It appears that she had obtained an engagement to play at Berlin, but had no money to take her there, and in her awful predicament she ended all with a revolver.

Two weeks ago the departure for America of Madame Hardy-Thé, wife of the well known Paris singer, Lucien Hardy-Thé, was noted in the Paris letter. And today a cablegram from New York announcing her death in that city from pneumonia. Mr. Hardy-Thé is on his way to New York, having been called there by a cable dispatch informing him of his wife's illness.

The Hardy-Thés have hosts of friends here, who are greatly shocked by the so sudden turn of events. Sympathy and grief are the natural and universal expressions toward both. "Today red—tomorrow dead" is more truth than rhyme this time.

Alida C. B. Hardy-Thé was a woman of charming personality and beloved by all who had the good fortune of her acquaintance.

In Paris there is much interest and excitement in musical circles over the great tenor Caruso's experiences in New York. Concerning his arrest in the Central Park monkey house, an editorial writer in the Gil Blas makes this comment: "This incident shows us the primitive customs of the North Americans and their barbarous conception of feminine modesty."

DAYTON.

DAYTON, Ohio, November 30, 1906.

The first concert under the auspices of the new N. C. R. Society was given in Welfare Hall, Tuesday evening, November 20, by the Pittsburg Orchestra, assisted by Henry Bramsen, 'cellist. Mr. Bramsen scored a triumph in his solo numbers. Following is the program:

Overture, Mignon	A. Thomas
March, from Lenore Symphony	Raff
Dream Music, from Hansel and Gretel	Humperdinck
Rhapsodie, Espana	Chabrier
Variations sur un Theme Rocco, for Violoncello and Orchestra	Tschaikowsky
Scherzo, from Symphony, No. 4, in F minor	Tschaikowsky
Anitra's Dance, from Peer Gynt Suite	Grieg
The Imps Are Chasing Peer Gynt, from Peer Gynt Suite	Grieg
Violoncello Soli—	
Nocturne	Chopin
Elfenfant	Popper
Overture, Rienzi	Wagner

Arthur Leory Tebbs, one of Dayton's most prominent vocal teachers, who is now in Berlin doing some special work, is expected home about January 1, to resume his classes.

Amy Kofler, who returned from European studies this fall, is busy again with her classes in piano. She is assisted by Orchie Snyder.

Elizabeth Thompson Wilson, head of the vocal department of Denison University, sang at the special services at the First N. B. Church last Sunday. C. A. R.

Leoncavallo in Portland, Ore.

PORTLAND, Ore., November 26, 1906.

Despite the disastrous floods which have just visited the Northwest, Leoncavallo has met with tremendous houses and an enthusiastic reception wherever he has appeared with his orchestra and company of singers. Owing to his inability to reach Portland in time, his two concerts were given here on Monday, instead of Sunday and Monday evenings, as originally planned. At both performances he played to large houses. While "La Bohème" and "Zaza" met with great favor, "Pagliacci" was undoubtedly the music most greatly enjoyed. The regret was that the program did not contain more purely orchestral numbers. Each soloist, however, proved an artist and won the sympathy and admiration of the house. Signoras Rizzini and Farabini and Signors Barbaini and Bellatti carried off honors. At the close of the evening concert Leoncavallo was given a tremendous ovation.

The second Bach program was given by the Fortnightly Music Club last Friday. Papers on the "Instrumental Works of Bach," "Bach's Cantatas, Oratorios and Passion Music," were read by Nita Briggs and Aurelia Stark.

The feast of St. Cecilia was celebrated at St. Frances' Academy last Thursday afternoon by a recital, in which the Leschetizky pupils and violin club participated.

EDITH L. NILES.

Her Voice Filled Carnegie Hall.

Rosina Hageman Van Dyk, the coloratura soprano, whose voice and vocalization are so ardently admired, was heard by an audience that filled Carnegie Hall Sunday morning. She was the soloist who assisted Dr. Felix Adler in connection with his lecture, "The Duty of Society to the Child in the Light of the Supreme Moral Rule." The singer's voice—a pure, high soprano—possesses unusual carrying powers. It filled Carnegie Hall, every note being heard in all parts of the hall. Madame Hageman Van Dyk recently arrived in New York, a very high European reputation preceding her. Soon after her arrival she sang in the concert of the People's Symphony Auxiliary Club, at Cooper Union Hall, and made a most favorable impression on a large audience. It is expected that she will be heard frequently this season. So admirable an artist as she should not hide her splendid talents. Already her services are in great demand.

Glenn Hall and Nikisch in London.

Glenn Hall recently had the good fortune to announce that Arthur Nikisch would play his piano accompaniments for some recitals to be given in Leipzig and Berlin in February. It is now definitely decided that the tenor will sing another recital in London, April 23, with the same distinguished assistance. As is well known, Mr. Hall has been coaching for some months with Mrs. Nikisch, and the excellence of his work has brought Professor Nikisch's offer to preside at the piano for the three recitals. While the artist is to be congratulated on the good fortune of having the Nikisch name on his program, the well informed musicians observe that a really great accompanist goes with the name.

Mr. Hall's appearances in the Gewandhaus will be on December 5 and 6, singing the tenor role in Schumann's "Paradies und Peri" with the Gewandhaus chorus and orchestra under the usual direction.

DELMA-HEIDE.

High Praise from Chicago for Witherspoon.

Herbert Witherspoon, one of the greatest of American concert singers, gave a recital in Chicago last week. Criticisms from the Chicago daily papers indicate that Witherspoon is a favorite not only with the music lovers and musicians of Chicago, but with the critics of the Chicago press:

There is probably no singer among our American vocalists who at present is more popular with the concert going public than is Herbert Witherspoon. His popularity is subject for satisfaction, for it has been attained not through any mere possessing of a voice of unusual quality but through the disclosing of finer and rarer gifts—those of musical intelligence, of high interpretative powers, and of the capability that is acquired only through the medium of hard and constant work.

Nature gave Mr. Witherspoon the valuable endowment of a personality that is likable without any loss of virility, and it also gave him something of a voice. It is understood, however, that so meager was this vocal equipment that when he applied for admission to the glee club of his college he was refused because he "had no voice." He had other gifts, however—the gifts of perseverance, of artistic temperament, and of imagination—and he went to work and cultivated that "no voice" until now he has brought it to such quality and proficiency that he stands the most popular and in many respects the ablest baritone the United States can call its own. He has voice in abundance today, and his admirable skill in manipulating it in the expressing of his interpretative intentions make it an organ of true worth. It is not a voice which charms by the sensuous beauty of its timbre, but it is a voice which is splendidly serviceable, and the beauty it expresses and creates is that more precious beauty which comes from the mind and the heart of the singer rather than from the mere organ itself.

In Music Hall yesterday Mr. Witherspoon gave his first song recital here this season. He was welcomed by an audience which comfortably filled the hall, and applause and the requests for several extra numbers told of the approval that was his. He was struggling with a cold which could but have made the singing of such a program considerable of a task. But the vocal conditions improved as the afternoon passed, and the latter half of the recital was with the singer nearly at normal.

Interpretatively the afternoon was impressive. There were many numbers which were splendidly delivered, with a temperamental warmth, an artistic poise, and a fine proportioning of values which made the selections so interpreted satisfying in unusual degree. This is a singer who has brains and uses them, and who has imagination and uses it. There be singers who have neither brains nor imagination, and there be those who have both but who seem never to have discovered any use for them. Mr. Witherspoon appreciates and employs the gifts the gods bestow, and because of this he is an artist.

His work delighted just because no matter what he did, the manner of doing showed that he had thought, and that he had a clear picture of that which he was painting in tones. That he at times overdid does not lessen the value of his having thought and worked with a distinct purpose in mind.—Chicago Tribune, November 19, 1906.

Herbert Witherspoon, the favorite American basso, yesterday edited and entertained an audience that filled Music Hall. It is opined that few male singers in this country could give such a diversified program in such a universally pleasing style as Mr. Witherspoon. While he is a man of striking individuality, he is not melody bound as an exponent of any one school of song. There is vocal intellectuality in his phrasing, delight in his diction and an appeal in his rich voice freely flowing and sympathetic in timbre. He not only has the histrionic in interpretation, but what is rarer still in vocalists, the attribute of humor. His recital was fittingly begun with a selection from Bach's cantata, "Gute Nacht," followed by Mozart's "Warnung"; then came the heaviest number of his program, "Furibondo Spira," from Handel's "Partenope," his flexible voice and fine method carrying the sustained runs with ease, showing his schooling in oratorio to advantage.

Following the old airs came a group of classical and modern

German lieder. The two selections of Schubert showed his finesse and the little song by Weingartner had all the rich color and the perfume of the rose it so cunningly contained as revealed through his singing. Max Berger's "Friede" had another touch of temperament allied with fullness of tone that was singularly rich and restful; and Sinding's wine song of the Rhine, called "Fugue" in order to give Mr. Witherspoon the fun of so describing it, was another delight of the day. As an encore he gave by request Hermann's "Helle Nacht" in a style complimentary to the selection. In all of these German lieder the singer's enunciation gave the selections a value seldom derived from the tonalists who are inclined to slur words and make songs merely tone poems. Again in the modern French songs Mr. Witherspoon emphasized this side of his art rarely and gave interpretations worthy of Yvette Guilbert herself in intonation and word values. "Farewell to the Birds," from "Paul et Virginie" was feelingly given as well as Koehlin's "Si Tu le Veux"; and Bizet's "La Gascon" had the heroic and virile quality that aroused the greatest enthusiasm. In response to recalls he returned and sang Bemberg's "Farewell to Autumn" with a sensitive appreciation for its beauties that impressed his listeners most favorably.

Two modern American composers were honored by his expressive work: Sidney Homer's "How's My Boy?" one of his most touching dramatic recitations, and Frank Van der Stucken's "Why So Pale?" The two old Jester songs by Granville Bantock had that freedom and freshness, those broad effects of which this singer is past master. An old Scotch song and Hammond's "Love's Spring-tide" completed his program, but the audience would not have it so, and he gave an Irish song in his merriest mood, and one of those sentiment orchids that the lovelorn youths and maidens sung generations ago, "Meet Me by Moonlight," the singer giving it a dignity that made it acceptable.—Chicago News.

Herbert Witherspoon's versatility and unusual interpretative powers were displayed to splendid advantage at his recital in Music Hall yesterday afternoon. This singer is exceptional among those who visit us. In readings of the older writers he is extraordinarily strong; he can sing the long, rolling passages from old oratorios and operas with tireless precision, and with never failing effect. He is an admirable interpreter in the field of the classic lied and is also thoroughly at home with the most modern compositions that lie within the range of his voice. A keen sense for humor, remarkably clear enunciation and an eye for contrast are not least among his artistic virtues. Although not at his best yesterday his voice was admirable in the certainty with which it replied to the demands made upon it. And if one suggests that this singer has unusual abilities and that there are few who can approach him in his own territory, the fact should be promptly added that he is an American throughout. In some other lands the music lovers will tolerate none but singers of their own nationality. This rule has been all but reversed with us, and it is a matter for congratulation that a native singer can score such a decided success.

Bach was first among the composers represented on the program. Mr. Witherspoon chose an aria, "Gute Nacht, du Weltgetuemel," from the cantata, "Wer Weiss, Wie Nahe Mir Mein Ende," written for the sixteenth Sunday after Trinity. In contrast to this came Mozart's "Warnung," given with full appreciation of its playful mood. The group closed with an aria from "Partenope," one of Handel's numerous operas. This aria is in Handel's characteristically vigorous vein, and is difficult to present properly. It was sung manfully and the expressive features of the music were well brought out.

Of classical German lieder the singer gave Schubert's "Doppel-gaenger" and "An Schwager Kronos," and then he came to the moderns. "Nelken," by Felix Weingartner, is short, but is also so full of humor that a repetition was promptly demanded and accorded. Max Reger, whose name is appearing with ever increasing frequency, was represented by "Friede," a song that did not adapt itself any too well to Mr. Witherspoon's voice. It is one of Reger's simpler works, and proved acceptable to all. Christian Sinding's drinking song, which Mr. Witherspoon characterized as a "one voiced fugue—if you can imagine any such a thing," fell somewhat short of the mark the composer evidently had in mind.

"If You Wish, O, Sweetheart Dear," by Koehlin, which appeared among the French songs, was encored because of the piquancy with

which it was rendered. Bizet's "Le Gascon" was another effective number.—Chicago Record-Herald.

There are few artists who devote themselves exclusively to that most difficult branch of the vocal art, song recital, and that America is able to number three of her talented sons among its foremost exponents in the persons of David Bispham, Herbert Witherspoon and George Hamlin, should be just reason for pride. Mr. Witherspoon's hold upon the Chicago public was demonstrated afresh at his recital in Music Hall yesterday afternoon, for though he is to be heard eight times in public here, within the next few weeks, the hall was filled and the applause so hearty that he was obliged to lengthen his program with encores and repetitions.

The program which he offered was practically new, from the opening number, "Gute Nacht" of Bach, to the group of English songs which closed a most enjoyable afternoon of song. And excepting the German group, there has been no occasion in the past when Mr. Witherspoon has been more fortunate. Taken as a whole the program furnished some wonderfully effective examples of interpretative art, attaining its highest points in the closing group, with its sharply contrasted humor and pathos.

He is strong in both qualities, but, in reviewing the impressions of the afternoon, his power as a humorist seems to outshine all his other admirable qualities. It sparkled in the opening group in Mozart's charming "Warnung," placed between the serene beauty of Bach and the splendid, virile counterpart of Handel. It relieved the somber mood of the German group. It intruded even into the romance of the French songs.

But if Mr. Witherspoon's popularity is based first of all upon his ability to leave his hearers with a laugh, he is by no means limited to the portrayal of the humorous. His splendid voice and the breadth and versatility of his interpretative powers are too well known to need extended comment here. Yesterday the more serious side of his art was displayed to advantage in the Handel aria, "Furebondo spira il vento," in Max Reger's "Friede," one of the novelties in "Stille Nacht" of Hans Heermann, given as an encore, and in two songs from his English group, "How's My Boy?" by Sidney Homer, and an old Scotch song, "The Auld Fisher." Splendid strength, poetry, romance, and greswome tragedy found equally convincing portrayal.—Chicago Inter Ocean.

Francis Rogers' Annual Recital.

Francis Rogers, the American baritone with the well schooled voice and excellent gift as an interpreter of songs, gave his annual recital in Mendelssohn Hall Tuesday afternoon of last week. A glance through Mr. Rogers' program will disclose the fact that the singer sang a number of novelties. Some of these unfamiliar songs were extremely interesting, and two of them—"Visione Veneziana," by Brogi, and "Les Deux Amours," by Johns—were rede-manded. Bruno Huhn's song, "I Arise From Dreams of Thee," is a remarkably clever song, of which the music is in real harmony with the romantic character of the text. Mr. Rogers was never in better voice. His singing interested from beginning to end the large and cultivated audience assembled to hear him. The program follows:

Pietà, Signore	Stradella
Komm' Süßer Tod	Bach
She Never Told Her Love	Haydn
Prometheus	Schubert
Der Sandtger	Bungert
Two Venetian Songs	Schumann
Le Son du Cor	Debussy
Romance from Hamlet	Thomas
Sir Oluf	Loewe
Wir Wandelten	Brahms
Botschaft	Brahms
Visione Veneziana	Brogi
The Sentry's Relief	Hollander
Les deux Amours	Johns
The Forsaken Maid	Old English
O, White's the Moon	MacCunn
I Arise from Dreams of Thee	Huhn
Sweet Wind That Blows	Chadwick
Onaway, Awake!	Cowen

Isidore Luckstone, as the accompanist of the afternoon, reaped the usual reward of golden opinions for his extremely artistic work at the piano.

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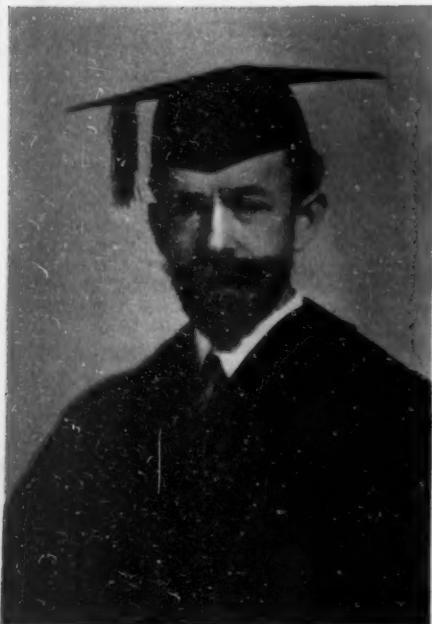
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So much is being said recently about the reading at sight of music that many are now "working at it." Actual strength and fluency is, however, still restricted to small compass. Yet the matter itself is as easy as the learning of tables in arithmetic, and is much less difficult than spelling. People "work at it" but the do not "do it," that is all.

The Peddie Institute of Hightstown, N. J., employs three teachers, one vocal, two instrumental, for music. These devote all their time to the work. One hundred and twenty lessons a week are given, including technic and clavier work. The Virgil method is used. Katherine P. Norton is head of the piano department, Millicent L. Swaffield assistant. Gertrude L. Knox is head of the vocal work. Violin, mandolin, guitar, and cornet are also taught. The school has a well organized orchestra, a mandolin club, and a glee club. A choral class is held once a week, at which students are taught to read music. R. W. Swetland is director of the school.

Maurice G. Beckwith, head of the Conservatory of Music of the Woman's College in Frederick, Md., has been holding a vocal and organ recital. Laura Grant Short, the new organ professor; Carol B. Stanley, pianist, and the director himself as baritone, were principals. Guilmant's third sonata, Bach's prelude and fugue in A minor, Martini's gavotte in F (arranged by Guilmant), and a concert overture by Alfred Hollins, were organ numbers played. Tchaikowsky's "Pilgrim Song" and a Legend by the same; "Gloria," by Buzzi-Peccia; song from "A Lover in Damascus"; "Secrecy," by Hugo Wolff; Massenet's "Vision Fair," and "My Heart is Thine," by Guy d'Hardelot, were the vocal selections. Mr. Beckwith added to his popularity by admirable vocal performance. Both artists receive complimentary press comment. Miss Stanley was accompanist and shared the recognition, applause and flowers. Mrs. Shott is a pupil of Rheinberger, Guilmant and Clarence Eddy.

Ward Seminary for young ladies, at Nashville, Tenn., John Diell, president, gives music large representation in a serious and attractive course of education. Emil Winkler is director of music, piano and harmony; Elizabeth Caldwell teaches piano and history of music; Lulie L. Randle, piano; Mary F. Winkler, piano and harmony; Charles W. Starr, voice culture and ensemble singing; Martha L. Scruggs, voice culture; Martha E. Carroll, violin, and Leon Miller, cello. The music course is of high standard and certifies and diplomas are given.

Clara Drew, the contralto, one of the faculty of the College of Music, Washington, D. C., has recently had great success in a concert given by the college at the Columbia. The press is unstinted in praise of Miss Drew's voice and style, and the finish of her interpretations. The singer has been engaged for "The Messiah," to be given this season by the Choral Society, and later on in concert. She has

just returned from Europe, where she passed a profitable season in study and hearing the best music.

W. S. Wight is one of the busy and valuable conductors of the Maine Music Festival movement. He has already commenced active rehearsals with choruses in Houlton, Me., and in other cities of that section. He holds musical conventions and teaches old and young, besides the chorus work. Several States know his activity.

Julia E. Noyes is an interesting musical figure in Portland, Me. She is a daughter of the president of the Western Association of Festivals, is a girl of musical gift, a trained contralto, and has recently attracted much attention by her singing in recital with Miss Moody, in Portland. She is a member of the Rossini Club and of the Festival Chorus, and is actively interested in all music work.

Mrs. Rider-Kelsey, Claude Cunningham and Mrs. Cunningham were three handsome and finely dressed people recently seen on Broadway. Mrs. Kelsey was never in such fine health and looks as now. She is happy in prospect of a long Western tour. The singer has a charming home, filled with sunshine and souvenirs, on 121st street, New York.

Shanna Cumming has a lovely home and nice children in Flatbush, Brooklyn. Her voice has greatly improved recently and she has gone to San Francisco to sing.

Alma Webster Powell has a School of Music in Brooklyn, and is busy and happy. She too, is accenting the matter of sight reading for instrumental and vocal work.

Kate Vannah, the poet-composer of Maine, a brilliant woman and great music lover, has written a Schumann-Heink song, inspired by that artist's splendid singing in the recent Maine festivals. The song is to be dedicated to her. "The Dreams I Dreamed," words by Eugene Field, is another late production by Miss Vannah. Several others are in process of completion. Two volumes of her poems have been published and others are ready. The following acrostic sonnet from her pen will be of interest to lovers of a great singer and of a charming poet:

ACROSTIC SONNET.

Limbed like some warrior-woman of old time,
In place antipodal to this wherein
Life laid thee on thy mother's breast. Within,
Leal and so generous, giving us thy prime * * *
In fervid moment, feast for poet's rhyme,—
Aye, in thy great exacting roles revealing
Niagaran force in splendid rush of feeling!

Nathless, true woman of my Northern clime * * *
Only—we love in thee the woman, still,—
Regnant in bearing, regnant in thy will.
Devotedly thy friend, my heart must needs
Indite thy charities, thy noble deeds,—
(Concealed by thee e'en in the limelight glare),
Admired, remembered here in many a prayer.

F. E. T.

Great Artists Assist Dressler.

The Schubert Glee Club, Louis R. Dressler, conductor, was assisted at the concert in Jersey City last night (Tuesday, December 4) by Charlotte Maconda, Maud Powell and William Harper. A review of the concert will be published in THE MUSICAL COURIER next week.

Piano Recital by Mrs. Bissell.

An interesting piano recital was given by Maud Lee Bissell Tuesday evening, November 27, at Mrs. Hazen's school, Pelham Manor, New York. Mrs. Bissell is an artist of more than ordinary ability. She infuses warmth into her work and produces a good singing legato tone. Her bravura playing is fully up to the standard of a concert pianist with a claim to repertory. In a word, it may be said that Mrs. Bissell is a pianist who understands how to please her audience. The numbers on the program follow:

Toccata and Fugue, in D minor.....Bach-Tausig
Warum.....Schumann
Des Abends.....Schumann
Sonata quasi una fantasia.....Beethoven
Andante, op. 27, No. 1.....Beethoven
Etude (double notes).....Chopin
Bell Prelude.....Chopin
Nocturne, F sharp.....Chopin
Etude, Revolutionary.....Chopin
Arabesque.....Debussy
Rhapsodie, No. 6.....Liszt

The recital hall of Mrs. Hazen's school was filled with students and others, who attested to their appreciation of Mrs. Bissell's able performance by enthusiastic displays of approval. It was truly a sympathetic audience, made so by the pianist's capacity to charm. There is great contrast between a Beethoven sonata and the poetry of Chopin, but Mrs. Bissell was fully equal to both, satisfying the admirers of both schools. The Liszt rhapsody proved a fitting finale, in which the broad technic of the performer was allowed full freedom. Mrs. Bissell portrayed the wild gypsy themes with convincing authority.

The assisting vocalist, Lilian Brechemin, soprano, sang several songs delightfully.

Kelley Cole's Itinerary.

Kelley Cole's services are in constant demand for concert and oratorio. He has honestly earned the title of being one of the foremost American tenors. Both in this country and in Europe he has received the warmest commendation. His latest bookings for December, January and February include:

December 3, recital in Jacksonville, Fla.; December 5, recital in Savannah, Ga.; December 21, "The Messiah," in Providence, R. I.; January 16, with the Pittsburgh Orchestra and Arthur Nevins' new opera, in Pittsburgh; January 19, concert in Toronto, Canada; January 21, concert in New London, Conn.; January 30, with new Choral Society in Buffalo, N. Y.; January 31, recital in Erie, Pa.; February 2, concert in Topeka, Kan.; February 4, concert in Springfield, Mo.; February 6, Apollo Club, Louisville, Ky. (return engagement). Tour in Texas a week or ten days in February, to include visits to Fort Smith, Dallas, San Antonio, Houston, Galveston and Beaumont. February 21, concert in Columbia, S. C.; February 22, concert in Greenville, S. C.; February 25, Concert in Lynchburg, Va.; February 28, concert in Pittsburgh, Pa.

Louison G. Charlton, Mr. Cole's manager, is arranging other appearances for the tenor in Pennsylvania for February and March.

Popular Concerts at Hippodrome to Continue.

Encouraged by the welcome received at the first popular concert Sunday evening, November 18, manager R. E. Johnston has decided to continue these concerts. The second concert is to take place Sunday evening, December 9, with Emma Showers, pianist, as one of the soloists. Six vocalists are to appear in the Sextet from "Lucia," and three of these singers will later give the Trio from "Faust." The Russian Symphony Orchestra will play numbers by Tchaikowsky, Rossini and other-composers.

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MUSICAL SEATTLE.

SEATTLE, Wash., November 28, 1906.

The Columbia College of Music gave two concerts week before last in their new hall. The Columbia College String Quartet, consisting of Henry Bettman, first violin; Edwin Cahn, second violin; Edward L. Bush, viola, and Ferdinand Konrad, cello, assisted by Mrs. David W. White, pianist, played. Movements from quartets by Mendelssohn, Schubert and Dvorák were performed and Mrs. White played some Beethoven and Scarlatti numbers. The other concert was given by members of the faculty for the benefit of the Ranier Children's Home. Those participating on this occasion were Karl Schwerdtfeger, Mrs. David W. White, Henry Bettman, E. Margaret Olson and Rose Hosley Ireland.

The November concert of the Ladies' Musical Club was held in the First Methodist Church, and the program was given by Edwin Fairbourn, organist; Lottie Meeker Kessler, soprano; Eloise Edwards, pianist; Kathryn Loomis Whitson, violinist; Nina Martin Hatcher, soprano, and piano duet by Mrs. A. Bracons and Mrs. A. K. Fiskin.

The Choral Symphony Society, James Hamilton Howe, conductor, gave its first concert at the Grand Opera House, November 11. The program follows:

Overture, Rosamunde Schubert
Hear My Prayer Mendelssohn
Oh, for the Wings of a Dove Mendelssohn
Solos by Helen Haworth Lemmel.
Polonaise, in A Wieniawski
Mrs. John L. Gibbs, accompanied by Mrs. Jas. E. Hoge, Jr.
Sing With All the Sons of Glory J. Hamilton Howe
Solos by Mrs. A. M. Fitz and Herbert Williams.
Siegfried Idyll Wagner
Vorspiel, Lohengrin Wagner
Ave Verum Gounod
Hark! Hark! from Ruth Gounod
Saterjensens Sondag, for Strings Ole Bull-Svendsen
In the Mill, for Strings Gillet
Aria, Hear Ye, Israel, Elijah Mendelssohn
Solos by Mrs. M. A. Lazarus.
Chorus, Be Not Afraid, from Elijah Mendelssohn

Worth Densmore and his pupils gave a concert November 9 at the Edgewater Congregational Church. Those participating were Joseph Peterson, Eugene Ward, Henry Peterson, Olivia Peck-Densmore, Horace Ward, John Jacobsen and Alma Christensen.

A musicale was given under the direction of Gerard Tanning at the Unitarian Church, November 11. Mr. Tanning was assisted by Etta and Jean Crow, Florence Woodcock, Mary Gilman, Bessie Tiffany, Messrs. Pinney, Giles and Peterson.

Gerard Tanning, the pianist and composer, has organized the Beethoven Trio Club. With Mr. Tanning are associated Jean Crow, violinist, and Etta Crow, as 'cellist; they plan to do chamber music work.

Ferdinand Konrad, 'cellist, is a new comer, and has become a member of the musical staff at the Columbia College of Music. Mr. Konrad has studied with Bruno Steindel, the eminent 'cellist, in Chicago, and also at the Royal Conservatory at Munich, Germany.

Eloise Edwards, a prominent accompanist, formerly of San Francisco, has taken up her residence here, and will be welcome in the musical circles. Miss Edwards has studied with Rudolph Ganz and Felix Borowski.

Mrs. N. M. Hug, who is substituting for Mr. Martius at the Church of Our Lady of Good Help, has opened a studio for piano and mandolin.

Harla M. Sloan has been appointed teacher of the mandolin and guitar at the W. Y. C. A.

Edwin Fairbourn, organist at St. Mark's Church, gave for the first time in Seattle, C. Lee Williams' "Song of Praise," with a chorus of forty voices. Mrs. Lazarus, Miss Turner and Mrs. Farnsworth were the soloists.

Paolo Giorza, composer and pianist, whose "Ave Maria" and "Regina Coeli" and "O Salutaris" are sung throughout the Catholic world, is collaborating with Agnes Lockhart Hughes on an opera.

The scholarship recently offered to the Ladies' Musical Club by the Bush Temple of Music of Chicago was won by Master Carl Rudolph Presley, a pupil of Nellie Cornish, who teaches the Fletcher Music Method. Miss Cornish has been his sole teacher. Young Presley has gone to Chicago to enter the conservatory.

Edwin Fairbourn gave an organ recital Sunday at St. Mark's Church, and was assisted by Henry T. Hanlin, of Tacoma, basso. Mr. Fairbourn played selections from Smart, Hird, Bennett, Thorne, Guilman and Salome.

Fritzi Portkalli, a young Italian violinist, is spending the winter in Seattle and will be heard in concert.

David Scheetz Craig has been appointed director of the quartet choir of the Universalist Church.

The Deutscher Club gave a musical program at Christensen's Hall, November 6. Numbers were given by Karl Schwerdtfeger, baritone; Henry L. Bettman, violinist, and Evstafieff Rose, pianist.

DAVID SCHEETZ CRAIG.

Borschke with Hartmann.

Adolph Borschke, the pianist, who is accompanying Arthur Hartmann on his American tour, was born about twenty-three years ago in Vienna, and is of Hungarian descent. As a child his piano playing was so precociously clever that it was suggested by friends to his parents that he would have success if he traveled as a prodigy. Fortunately for the boy, his people did not approve of such a course, and placed him instead in the Vienna Conservatorium. At this world renowned institution he made wonderful progress, and in the last year of his course he won the grand prize, a gold medal, which Mr. Borschke treasures very highly, for it is the highest prize a student can win in the city of Vienna. After leaving the Vienna Conservatorium, he became a pupil of Leschetizky, studying with him about two years. The brilliant playing of the well known piano virtuoso, Emil Sauer, attracted young Borschke on leaving Leschetizky, and he became one of the disciples of the former. He feels that he owes much to Sauer, whose own remarkable performance gave an incentive to his work. Under the ripening influence of Sauer young Borschke soon became a mature artist, and it was not long before he appeared with great success in a number of concerts in Paris at the Salle Erard, Salle Eolienne, and in many private houses. From Paris he went to London, and was almost immediately engaged for an Australian tour which was to last three months.

Borschke's success in that country was so great that, instead of staying only three months, he stayed a year and a half, and there is no city of importance in Australia and New Zealand in which Mr. Borschke has not been heard many times.

It was while passing through New York on his return to Europe from Australia that he was engaged as pianist to go with Arthur Hartmann on his tour, and it is safe to say that he will repeat in America his European and Australian successes.

Borschke plays the Wissner piano on the Hartmann tour.

A Critic's Opinion.

In his review of César Thomson's first concert in New York, the night of October 30, 1894, one of the music critics of THE MUSICAL COURIER thus wrote:

"César Thomson, the violinist, is a complete and confident master of the entire technical resources of his instrument, and he mixes his playing with brains. He revealed his abilities to the audience through Bruch's first concerto and Paganini's 'Non piu mesta.' Mr. Thomson's tone is notably fine. It is big in body, especially in the G string, sonorous, pure, round and sympathetic. It is a small fortune in itself, for even if a man play with but little feeling such a tone will get a grip on the faculties of the hearer. The player's cantabile is smooth, rich in that evasive quality, but poorly described by the word fluency, finished in phrasing and symmetrical in general style. His bowing is clean, strong and guided by unerring judgment; but it is neither free nor vigorous. Indeed vigor is one of the qualities conspicuously absent from this artist's work. His stopping is most astonishing. He is easily at home in passes of the double string variety, and he plays successions of chords and octaves with amazing smoothness and certainty. He toys with double octaves as easily as a pianist."

César Thomson will come to the United States early in January for an extended tour under the direction of London G. Charlton.

Manhattan Opera Repertory.

The repertory at the Manhattan Opera House this week will be "Don Giovanni" (in Italian) on Wednesday evening, December 5, with Mmes. Russ, Donalda, Gilbert, MM. Bonci, Renaud, Brag, Mugnoz; "Faust" (in French) on Friday evening, December 7, with Mmes. Donalda, Giacomia, Zaccaria, MM. Dalmores, Renaud, Arimondi, Fossetta; "I Puritani" (in Italian) at the Saturday matinee, December 8, with Mmes. Pinkert, Zaccaria, MM. Bonci, Ancona, Arimondi, Mugnoz, Venturini, and "Faust" (in French) on Saturday evening, December 6, with Mmes. Donalda, Giacomia, Zaccaria, MM. Dalmores, Ancona, Fossetta. On Sunday evening, December 9, the first Sunday night concert will be given with Mmes. Arta, Trentini, Pinkert, MM. Renaud, Altchevsky, Seveilhac, Brag, Gilbert. On Saturday and Sunday evenings the performances will be given at popular prices.

"The Music of the Christian Church" was the subject of Mr. Gantvoort's lecture in the History of Music Course at the College of Music, Cincinnati, Ohio, on last Wednesday.

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Additional Cottlow Notices.

Additional notices from the New York papers on the recent recital by Augusta Cottlow include the following from the New York Herald, the New York World, the New York Press, the New York Evening Sun, and Lawrence Gilman's tribute to MacDowell, in Harper's Weekly:

Augusta Cottlow, a young American pianist, gave a recital in Mendelssohn Hall last evening. Her interpretation of an exacting program showed her to be an artist of substantial attainments, sound taste and not a little individuality. To particularize, Miss Cottlow exhibited a touch which could on occasion be either firm or delicate, a thorough technical command of the keyboard and a well judged use of her pedals. Her Beethoven playing (in the C minor variations), although interesting, had rather less distinction than that with which she treated her Chopin numbers and the Schumann "Papillons." This latter composition was charmingly given. Special praise also was earned by her work in the D flat major nocturne and barcarolle of Chopin. Mr. MacDowell's "Sonata Tragica" and two Liszt pieces closed her list.—New York Herald, November 2, 1906.

The season of piano recitals began in earnest last night at Mendelssohn Hall, when Augusta Cottlow played an ambitious program. Miss Cottlow, who has not taken part in recitals for several years, plays in serious compositions in a serious manner. Her program began with Beethoven's C minor variations, followed by Schumann's "Papillons," a group of pieces by Chopin and Liszt, and MacDowell's "Sonata Tragica." Especially in the Schumann and Beethoven numbers was Miss Cottlow's execution most praiseworthy. She plays with artistic deliberation and with much sentiment.—New York World, November 2, 1906.

The opening numbers, Beethoven's thirty-two variations, in C minor, and Schumann's "Papillons," were played as if Miss Cottlow was nervous, and her tone suffered in its clarity by that fact. But when she began the three Chopin numbers it became plain that she had come into her own, and the piano sang the lovely melodies clearly, sharply, triumphantly. What power and sentiment there is at her command was further developed in the MacDowell "Sonata Tragica," the first two movements of which the artist played commandingly and always with the underlying note of pathos strikingly indicated. That she is skilled technically was brought out to the fullest extent in the final numbers on her program, the "St. Francis d'Assisi Legend" and the "Tarantella," by Liszt. Compared with the manner in which Miss Cottlow played the Beethoven and Schumann numbers one might have thought it was another woman at the instrument, so completely had she shaken off her nervousness.—New York Press, November 2, 1906.

Last night the same house of mirth was sobered and impressed by Edward MacDowell's "Sonata Tragica," under the hands of so young a pianist as Augusta Cottlow. Edward MacDowell's superb piano music, the acme of a native art, was justified of its op. 45 by the deep impression which the "Sonata Tragica" made on last evening's crowd. In all the passing moods of two programs, this stood out. It was a defined mental image bodying forth the forms of things too little known and felt and practised among America's mere amateurs. The pianist also had Schumann's youthful imagings of "The Butterflies" or "Papillons," which were equally in sympathetic accord with MacDowell's "Vivace." Her Chopin numbers, B flat mazurka, D flat nocturne and the barcarolle, op. 60, were all done in a masterful way.—New York Evening Sun, November 2, 1906.

Augusta Cottlow is sincerely to be thanked, as well as applauded.

for placing upon the program of her recent recital at Mendelssohn Hall one of Edward MacDowell's superb piano sonatas—the "Tragica," op. 45. Why these sonatas are not more often heard is one of the unfathomable mysteries. They are the ripe product of the only one of our native born composers whose achievement in his art measures up to the height of first rate names; but, more than that, they constitute the most important contribution to the literature of the piano since the death of Brahms. One need hold no brief for the stricken musician who penned them in order to recognize and insist upon the power, individuality and great beauty of these most impressive of modern sonatas, the "Tragica," the "Eroica," the "Norse," and the "Keltic." The "Tragica" is scarcely the finest of these; but it is a noble and memorable work, and Miss Cottlow honored both herself and MacDowell's art in performing it with such affectionate and affecting eloquence, with so potent a dignity and tenderness. It is the best thing she has done here, and it augurs promisingly for her future.—Harper's Weekly, November 17, 1906.

Madame Gadski's Program.

Madame Gadski's only New York recital will be given Tuesday afternoon, December 11, at Carnegie Hall, with Frank La Forge at the piano. Metropolitan music lovers have come to look upon this annual event as one of the most important of the season, and an enthusiastic welcome is invariably the rule. Madame Gadski's program follows:

Songs—	
Somebody (R. Burns)	Schumann
Highland Cradle Song (R. Burns)	Schumann
Out Over the Forth (R. Burns)	Schumann
Faithful Johnnie (R. Burns)	Beethoven
Mother, O, Sing Me to Rest (F. Hemans)	Franz
Who Is Sylvia? (Shakespeare)	Schubert
Hark, Hark, the Lark! (Shakespeare)	Schubert
Mme. Gadski.	
Piano Solo, Ballade, op. 47	Chopin
Frank La Forge.	
Songs—	
Almons nous	Saint-Saëns
Aime moi	Bemberg
Veorgene Wunden	La Forge
Like the Rosebud	La Forge
A Maid Sings Light	MacDowell
Slumber Song	A. Zuckermann
June	H. H. A. Beach
Mme. Gadski.	
Piano Solo, Polonaise	Liszt
Frank La Forge.	
Songs—	
Hoerst du's hoch im Luften ziehn	A. Spanuth
Fründliche Vision	R. Strauss
Mit einer Primula Veris	Grieg
Verborgenheit (request)	Hugo Wolf
Er ist's	Hugo Wolf
Mme. Gadski.	

Recitals by Kitty Cheatham.

Kitty Cheatham, the inimitable impersonator and singer, gave a recital at Erie, Pa., December 4, and will give another at Cleveland, December 6, in a course which includes Sembrich, Rosenthal and Lhévinne. Miss Cheatham will return to New York for a private engagement on

December 8, and then she will go to Nashville to sing at a concert on December 11 with the Olive Mead Quartet at the Vendome Theater in that city. The Nashville concert is in a series which includes Madame Schumann-Heink and other artists of the highest rank. On December 13 Miss Cheatham will give a recital in St. Louis under the auspices of the Women's Club of that city. Then she hurries back to New York to sing at another private concert here, and during Christmas week Miss Cheatham will give a public recital at which the program will be especially arranged to please the children as well as their guardians and parents.

Julian Walker in Meriden and Allentown.

Before going South to fill several engagements, Julian Walker, the basso, sang with great success at concerts in Meriden, Conn., and Allentown, Pa. Excerpts from three papers follow:

Mr. Walker has not only a superb voice, thoroughly cultivated, but his enunciation is so clear and perfect that every syllable stood out clear and clean cut. His basso is deep, rich, mellow, with none of those throaty, muffled qualities which so often mar the vocalism of basses. He also sings with fine dramatic effect and with admirable poise and complete self-possession. He was equally at ease in such songs as "Mother o' Mine," as he was in the more heroic composition of "Honor and Arms." One of his finest renditions was "The Two Grenadiers," in German, which he gave as an encore. He was in fine voice and enthusiastically encored.—Daily Item, Allentown, Pa.

Julian Walker is well known here for his singing at former Arion concerts and at the Bach festival at Bethlehem. As a dramatic basso he has few equals on the concert stage. In fact he is about the best of the many excellent basses heard here in recent years. Mr. Walker has a voice of unusual range, with great breadth of power. His eloquence of declamation and nicety of discretion make his singing uncommonly expressive. One of Mr. Walker's best attributes is his versatility. This is amply proved by the wide variety of selections he sings. He was enthusiastically received, and responded to many encores, among which was the stirring "Grenadier Song."—Chronicle, Allentown, Pa.

Though so well known in the musical world, Julian Walker had never before been heard in Meriden. At the conclusion of last night's concert one realized how much local music lovers had missed. Besides possessing a voice of remarkable range, which he uses with the most consummate skill, Mr. Walker has a personality which charms. He is never studied or conventional. His voice does his bidding, and coupled with his technical skill is a depth of feeling and an appreciation of emotion which makes his work satisfying. Mr. Walker used much taste in his program, and happy indeed is the poet and composer who has an artist like Walker to interpret his gems. Mr. Walker's singing was marked with dash, dramatic fervor, clear enunciation, perfect shading and feeling. The enthusiasm Mr. Walker created in the audience was such that they demanded a double encore, which they got. It is to be hoped that Mr. Walker will return in the near future.—Meriden Record.

The latest club to enter the federation is the Fortnightly Musical Club, of Jonesville, Mich. The president is Mrs. George Kirby and the secretary Lois E. Guy.



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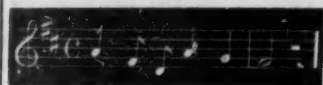
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